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FEBRUARY 1941

# SCHOOL ARTS

ART MATERIALS and EQUIPMENT

VOLUME 40 NUMBER 6



# WITHIN THE FAMILY CIRCLE

## SECRETARY'S OFFICE

Who has a list of the colleges and universities in the United States and Possessions which tells where Bachelor's, Master's, and Doctor's degrees in art education may be earned? Please write to Secretary, *School Arts Family*, Worcester, Mass.

*What would I do if I lived in the East, Middle-west, Southeast or the Pacific Coast?*

I'd join the nearest art association—Eastern, Western, Southeastern or Pacific Art Associations, and the department of Art Education of the National Education Association. (The latter's new 350-page annual bulletin just out is a "gold mine" on art education.)

*Why?*

Because in the eyes of my superintendent, supervisor, principal and fellow teachers it would make a difference. It is the most natural thing in the world—members of an organization add to their personal professional standing that of the association.

*What would it do for me?*

I'd be in touch with some of the liveliest, forward-looking group of art educators in my section. I'd have opportunity to write and enquire of my fellow members their opinions and reactions on specialized types of art education. Whenever a research problem was completed I'd be among the first to receive the report. If travelling exhibits were made up by my association I'd have ample opportunity to get one of them for my city or school. All this could be mine because of my membership in an art association.

But, furthermore, I would have full privilege of attending their annual conventions, visiting with others from different parts of our section of the country. If a report of the convention in which all the talks were printed—I'd receive a copy without extra expense.

No, I'm not talking about an association with a \$100 or \$50 fee. Think of it, the highest membership fee to any of the sectional art associations or the nation-wide association is only \$3.00—others are \$2.00. Write to Secretary of the *School Arts Family*, Worcester, Mass., for information about membership fee to the nearest art association.

## HOLLAND IN AMERICA

Did you know that there is a Holland here in America and that every spring they have a tulip carnival? Holland, Michigan, is the place. Because of their Dutch ancestry they have kept alive some of the characteristics of Holland—the windmills, the wooden shoes, Dutch dances, and a little model village of Netherlands.

How would you like to have 32 beautiful poster stamps, each 2 by 3 inches, printed in full colors showing typical tulip and Dutch scenes from Holland, Michigan? Think of using these stamps in notebooks, in borders, and so on. You can have 32 of these stamps (4 each of 8 different kinds) by sending your lucky 13 cents to Secretary of the *School Arts Family*, Worcester, Mass.

## CONVENTION CORNER

### NATION-WIDE ART MEETING AT ATLANTIC CITY

The Department of Art Education of the National Education Association announces the Hotel Chelsea on the Boardwalk, Atlantic City, as the headquarters for its meetings. On Saturday, February 22, the opening session will be held at 8.00 p.m. in conjunction with the National Society for the Study of Education. Dr. Frederick Keppel, president of the Carnegie Corporation, will be one of the principal speakers while Dr. Thomas Munro, chairman of the committee on the Year Book on Art Education, will lead the discussion on the Year Book. Dr. Ray Faulkner, vice-president, and Dr. Leon Winslow, representing both participating organizations, will take part in the discussion, as will Miss Olive S. DeLuce, president of the Department of Art Education.

On Monday morning, February 24, a joint session will be held with the Society for the Study of Education and the American Educational Research Association. At 7.00 p.m. the annual banquet will be held. Tuesday, February 25, the department will join in its program with the Department of Secondary Education, while its luncheon meeting on either Monday or Tuesday will be together with the American Industrial Arts Association. Plans are in progress for the inclusion in the program of representatives of every phase of art education on the various curricular levels. Among the distinguished speakers who will contribute to it are Dr. Joseph Hudnut, dean of the Faculty of Design, Harvard University, and Dr. Gordon L. Reynolds, president of the Massachusetts School of Art and Miss Edith Mitchell, Director of Art, Delaware. Among the scheduled meetings of importance is one of representatives of state art associations. Miss Mabel Stauffer, Supervisor of Art of Atlantic City, is chairman of local arrangements.

Join now by mailing membership application with \$3.00 to Treasurer Eugene E. Myers, Teachers College, Columbia University, New York, N. Y.

### SPECIAL CONVENTION EXHIBITS

Exhibits at the 1941 convention of the Western Arts Association in Chicago, March nineteenth to the twenty-second, definitely will not be a side-line effort according to the President, Mrs. Bess Foster Mather, Director of Art in the Public Schools in Minneapolis, Minnesota. The exhibit called "Questions and Answers," a show occupying four hundred lineal feet, is one which attracted national attention when created and exhibited by the Walker Art Gallery of Minneapolis, Minnesota. Another exhibit of considerable importance will be the graphic story of the Detroit Public schools working together with the Detroit Institute of Arts. This well illustrated achievement will merit attention from all art teachers trying to find a better way. Priceless pieces of ancient and modern jewelry will be on exhibit, showing the trends of the centuries from 1940 B.C. to A.D. 1940.

The whole Western Arts convention program has been meticulously worked out in order to

present the entire program in support of the timely theme selected for this year—"Humanizing the Arts for Service in Contemporary Life."

Some of the highly selected speakers on the convention program are: *Walter Dorwin Teague*, noted Industrial Designer and author of "Design This Day"; *Gilbert Rohde*, well-known furniture designer and member of the faculty of New York University; *Dr. Malcolm S. MacLean*, President of Hampton Institute, Hampton, Virginia, general educator who believes in the importance of the arts in education; *Millard Sheets*, internationally known painter, instructor at Scripps College, California; *Wylie B. McNeal*, Chief, Division Home Economics, University of Minnesota; *Mrs. Walter Brewster*, Chicago, authority on flower arrangement.

*Anne Swainson*, Director, Design Department, Montgomery Ward Company; *Dr. Homer J. Smith*, Professor of Industrial Education, University of Minnesota; *Emil Frei*, stained glass artist of St. Louis, Missouri; *Dean M. Schweickhard*, Assistant Superintendent of Minneapolis Public Schools and an authority on industrial and vocational education; *Daniel Catton Rich*, Director, The Art Institute of Chicago; and *Edith L. Nichols*, Assistant Art Director, New York City Schools.

### PACIFIC ARTS TENTATIVE PROGRAM

The Convention of the Pacific Arts Association in 1941 will meet in Portland, Oregon. The dates chosen are Monday, Tuesday and Wednesday, April 7, 8 and 9.

The theme that has been chosen is: "The Place of Art in Life." This will involve not only a discussion of the philosophy of art, but also what this philosophy demands in the actual classroom teaching of art. In other words, the meetings will undertake to discover where art fits into contemporary life, and what the art teacher must and can give his students.

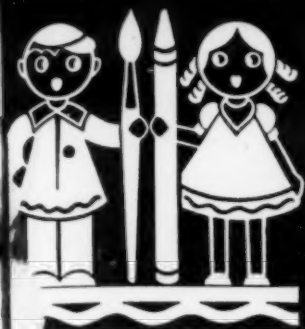
An innovation planned for one day is for one of the principal lectures to be followed by a series of closely related round-table discussions in small groups, which, in turn, will meet again for a general summary and reconsideration of the problems brought out in the specialized discussions.

Monday, April 7: Registration; Address of Welcome by Mr. Dugdale, Supt. of Schools, and the President's Message; Lunch; General Meeting with Speakers; Art Process Movies and Visits to other Institutions; Formal Reception at the Art Museum.

Tuesday, April 8, will be spent at Timberline Lodge on Mt. Hood. 2.00 to 2.30 p.m., General meeting with one speaker whose talk will form the basis for panel discussions. 2.30 to 3.30 p.m., Panel discussions in small rooms of the Lodge. 3.30 to 4.30 p.m., General meeting and summary of panel reports.

Wednesday, April 9 will be given over to sessions on specific subjects, led by chosen specialists. Final general meeting; Art Movies. At 7.00 p.m., there will be a final formal banquet at the Waverly Country Club, which has a beautiful setting along the Willamette River.





# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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ASSISTANT EDITOR

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

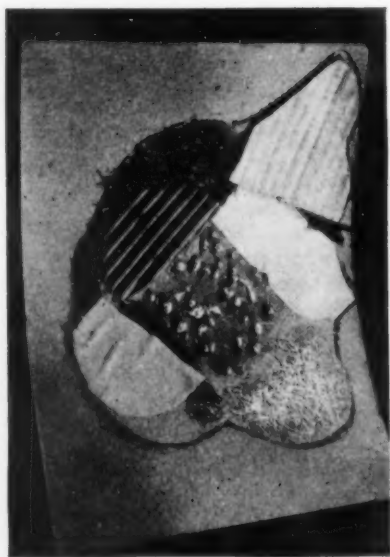
SCHOOL ARTS MAGAZINE subscriptions and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER, MASSACHUSETTS.



## a new idea

When you were a boy or a girl, perhaps you had chores to do. You cut the wood. You built the things you needed with it. You knew every grain of every green. You could name each tree along the path. There were sheep you sheared and wool to card and thread to spin and cloth to

weave. Life was your school, the machine a dream. ¶ Today the world is just reversed. You're losing control of materials. The machine experiences for you the many things about which you yourself need to feel a sense of security. ¶ So take the new plastics and materials, learn about them as you knew the wood and the wool. Control their possibilities and influences on your life . . . be contented in the thought of creative security. ¶ This experiment, worked with a group of 4-5-6 graders, concerns itself with this thought only. If the fundamentals of truth are a new discovery . . . this idea, too, is new!



## forward

Within the next few pages a new world will unfold itself; one of the ever mentioned, ever hoped for, and always present . . . new worlds of better living, or, at least, a newer way of it. If we may call it that, an "experiment" done with a group of students at *The Charles Hanneman School* in Detroit. Being limited by lack of space and material and the feeling of strangeness of something "radical" it was merely a "try" with interesting results. Inspired by the *Bauhaus School of Design*, its philosophy and ideals are the same. We pass our hope on to you . . . and, would like to know what do you think about it all?



# WE BUILD A PERSONALITY

EDWARD ANTHONY, Art Instructor

Denby High School, Detroit, Michigan

## HOW DO YOU FEEL

in your clothes, your home, in life? This "sixth grader" looked about him, found "raw" material, contrasted and harmonized it, until texture became a new experience to him. He even discovered that pressure upon surface often changed its quality entirely to the touch. He looped the chart to illustrate that he learned the possibilities and limitations of tactile experience.



Composition by Sixth Grade Student, Denby High School



LET US create a new guild of craftsmen without the class distinctions which raise an arrogant barrier between craftsman and artist. Together let us conceive and create the new "building" of the future, which will embrace architecture and sculpture and painting (all crafts) in one unity and which will rise one day toward heaven from the hands of a million WORKERS, like the crystal symbol of a new faith."<sup>1</sup>

- The early daily needs provided for true self and creative expression, the media limiting and refining the creation—and pressing it into an artistic and UTILITARIAN form; TODAY we aim to reeducate the Spoiled Taste of the people; to unify them into the belief that truth is always a sound standard.

- Work and life is so scientized and technical—far removed—complex, it is difficult even for adults to feel the unity of personal control and success. Our insistence on uniformity in product—not individuality, ingenuity, participation in work—destroys the aim in the individual for creative power, unless he be like Ferdinand the Bull who persisted in his own true philosophy despite all the other "bulls running around and bumping their heads." And, much like these foolish brutes WE, a goodly group of us, are running

about bumping our heads; no matter that our aims, beliefs, plans and whatever, may intend the best. Wishing is not doing, and the world belongs to those who achieve. We speak of good taste, we worry about the experiences to be gained from associations and participation and experimentation with media. We glory in the thought that our child must in time reflect the culture with which we surround him. And he does. He *reflects* it! But, like the piece of lead, impervious to the golden rays of the sun, *reflecting* only its gold and not becoming gold—the child remains cold to his surroundings; and, many times perhaps, because it has been forced upon him, resents and resists this culture. So, he lives in an environment contrasting in nature, one preaching individuality, but forcing the past as a standard—relentlessly. Rugg tells us:

- "We live in a society which is interdependent, associational and corporate in its structure, processes and functions, but individual in its basic orientation, its animating spirit and its actuating ideology. The consequence of this disparity is a condition of unprecedented tension, conflict and insecurity in both individual life and the body politic. It is a first responsibility of educators, therefore, to gain perspective and understanding of this situation in order that curriculum adjustments may be realistic and properly responsive to all social needs."<sup>2</sup>

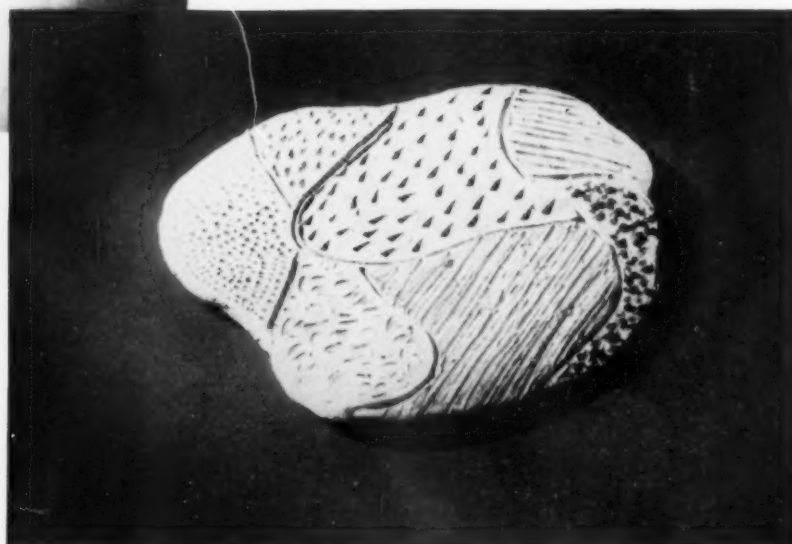
<sup>1</sup>Gropius, Walter Dessau Bauhaus

<sup>2</sup>"The American Life and School Curriculum," Rugg



### TAKE an APPLE

Divide it in two. The whole may equal two parts . . . but they will never equal the whole. A space or form, once divided by the smallest line is never the same, nor can it be returned to its original form. This being true psychologically and physically, space division meant careful thought and action to this "sixth-grader."



### PAPER is PAPER

Except when it is "space," when it is "line," when it "feels," divides, becomes form in three dimensions, then it is a tactile experience formulating distinct psychological reaction toward all media, in related, contrasted or harmonized combinations.

● That is my aim and the reason for the choice of problem. Through art I hope to lessen this strain and contribute towards a greater poise in living. Art, being one of the fundamentals of life, should be understood and used, not just blindly accepted as something ethereal. Used as a tool to better life in general, to relieve that sense of insecurity and conflict; or in unifying the peoples into a common harmonious group, will completely dissolve any insecurity and establish an understanding of individual needs and appreciation. In this day of streamlining and leisure time, of unrest and arrest, the latter two may easily be mere myths if we teach each individual the importance of HIS OWN creative thought and activity towards the greater benefit of the community in general. If we give him the sense of security, implant in him the worldly need of his power and ingenuity, and his responsibility to the present and the future, we may cease to worry about "isms."

● Art education, previously regarded as a cultural, intellectual subject, has been established in its present importance as an invaluable source of experience and appreciation, an OUTLET for creative expression and participation, AND "emotional activity." Taste in choice of materials and subject matter, as related to the home and community, has been comparatively recent. The stress being placed upon the "outlet" and participation angle, theoretically — perhaps, idealistically. At any rate, seldom related is the cause

of community development. There is always at heart the aim to develop that well-integrated personality in the child through cooperative work of any kind. Few rooms, besides the art room, offer the socialized activity and opportunity for development of character or personality through distributed responsibility, varied interest information, creation and media. The art room IS the idea room. Or, should be. Here, should be found "the feeling of unity of personal control and success" in sure objective form through absolute understanding of materials and their uses towards better work. But, it truly is not.

● Lewis Mumford believes ". . . in a rounded, symmetrical development of both the human personality and the community itself (instead of specialization)."<sup>1</sup> But, the art in the school today strives to develop the individual and his taste by a struggling elevation to the upper, better standards, instead of descending to the individual's existent standard, meeting it, and by working understandingly together, through a "give and take" of ideas, slowly ascending to the BETTER LEVEL. Art as it is taught today, seldom worries itself about the community. It generally asks "Are there many talented children in your district?" or, merely asserts that a certain community boasts talented children. The emphasis is placed on talent in the community (specialization)—its development, and not on the development of the community. "They all can't be artists." That is true . . . but they all can be taught, through these few talented, what is

<sup>1</sup>Mumford, Lewis, "Living Philosophies," p. 206.



## LINE DRAWING

Students of Edward Anthony  
Detroit, Michigan

worth while and what is merely a waste of time and energy. Mumford speaks of the personality and community as one. I would like to teach it as such. Specialization (isolation) may have its favorable points, but a man who can do more than one job well will sooner find his place with his fellowmen and will not find time to feel insecure and dissatisfied. If he has an understanding acquaintance with, and an appreciation for many things about him, he will find them stimulating towards greater accomplishment, and the satisfying alertness towards the resources of his own ability and that of his community. Nansen says:

• "We can discover no fundamental difference between the inanimate and animate matter—or between physical and mental processes. They all are parts and processes of nature."<sup>1</sup> But so few people believe that. We have our "white collar" workers, who, perhaps, still classify themselves in a group separate from "The labor." The mind is superior to the body—in other words; yes, in serving the body towards greater attainments. Cooperation is a necessary part of any true activity. So the mind recreates itself, objectively, in a better functioning body; the personality becomes a product of a community—inseparable. If this be true, what part does such activity as "art work" play in bettering a community—in developing a personality? Perhaps, not a decisive part—it may be merely "a drop in the bucket," but it IS a starting point. The appreciation of nature in general, color, line, design, ugliness, or beauty—all these are parts of man. Great or small, depending on the opportunities he had been offered. The desire to express himself, to acquaint others with his emotional attitudes towards many things in life about him, have always BEEN MAN. From the neolithic cave drawings of the primitive, to Diego Rivera's murals at any Art Museum, today.

• We speak of painters? Does the man with the shovel, or the one operating a machine, have a like capacity for expression. Perhaps a greater one, were it properly fostered. There is a world of beauty in a machine; a particular design to a shovel; a rhythm to the drumming of the gears as they speed—the motion of the shovel as it bites the earth, cleaves it—and changes its natural pattern to one created by hand. Were there a true appreciation, a standard of values, would not there be a more satisfying piece of work done—and, the feeling of accomplishment in every bit of work done? "... the great thing," Dewey tells us, "is that each shall have the education which enables him to see *within* his daily work all there is in it of large and human significance."<sup>2</sup>

• These few lines of Dewey's express the ideal

<sup>1</sup>Nansen, Fridtjot, p. 95

<sup>2</sup>Dewey, John, "Living Philosophies," p. 21



Line Drawing—Ink and Paint—Crayon and Paint—  
Original Interpretation of Line, Form and Texture—  
Composition also considered

philosophy of life, every phase of it. Were this true today we would hardly find the intolerance, greed, and insecurity prevalent in the world.

• Because of the basic unity of life and art there remains a constant search for the best expression of both towards a richer and fuller understanding of the whole as an influence upon the future. With this aim constant in mind, we start with the child and HIS world, his home, school and community, his school-room, the school grounds, his appearance and all forms of activity where art may have influence. Taking a part in growth and becoming an integral member of the individual, art becomes a necessary



### THREE- DIMENSIONAL EXPERIMENT in ORIGINAL FORM

The idea expressed (soap) in more "naturalistic" forms. Comparison shows that a basic relationship remains in all the work whether "abstract" or "real." This probably due to the better understanding of sculpture as a *related* series of forms, not just *something*.

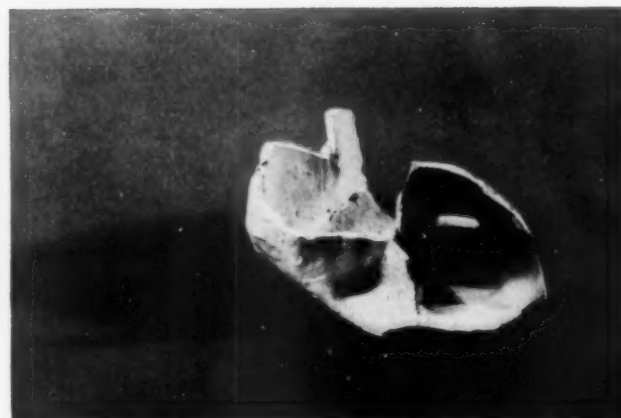
experience of everyone's education, a liberation of creative thought and an outlet of emotional energy. Its importance in the development of a personality—a community—any life—cannot be overstressed.

- Recognizing the need of truth in today's creative self-expression, and remembering the philosophies of Nansen, Mumford, Parker, and Dewey, we may adapt the best of all of them to the needs of those whom we term "the future," and who depend on the schools today, our students.

- WE HAVE in what popularly would be called "abstract" way, done ORIGINAL design, starting with the basic natural and commercial forms. By these "forms" I mean, recognizable space divisions, related enough to each other, and their surroundings, to form an interesting, useful and original composition within a given space and material. Beginning with simple pencil line on paper (analyzation of even own handwriting) to more elaborate three-dimensional projects.

- "NATURAL" forms would be experimented with first. (Natural in the sense of automatically resulted in nature.) The relation of these to immediate surrounding—to more remote areas, to extent of usefulness, to limitations and possibilities of development; i.e., to use existent forms as whole, to break these up to understand them, adapt them if necessary, and to use them in their fullest possibilities to our best advantage.

- Experimentation with surface qualities and variation would be the next step. There is much our ears and eyes must learn through the fingertips; that is why, perhaps, we find that fullest appreciation of an object is not quite complete until we actually place our hand upon it and FEEL it. Things we see and feel no desire to touch generally are "touched by our eyes." Sometimes in the past, indirectly, we experienced them through actual contact. Much of this textural education, of course, would be gained through



Do you relate an object to its space through tone values? Do you consider the light, whether it balances, harmonizes, or distorts the composition? The "fourth-grader" here cut a triangle in the wall letting the light through to balance his composition

work with plastics in the experimentation of forms. In today's mechanical supply of ready-made products—the opportunity to actually use and UNDERSTAND textures, cannot be over-emphasized. First, every possibility of paper would be explored by cutting, creasing, rolling, bending, weaving, shredding, etc. These variations in paper could be constructed into charts, contrasting, or harmonizing one surface against, or with, the other. Different qualities of paper would be used, different form would be constructed. The same series of experiments may be applied to practically all other materials. Once the student understands his problem, realizes the variety of smoothness, and rough surface texture, he will find that reaction to such surfaces varies also. He may find that increased pressure of a hand passed over sandpaper does not feel the same as a swift sweep over it. While one may give feeling of roughness AND movement, the other subdues the roughness and completely destroys movement, emphasizing rhythm.

(Continued on page 216)



# MATERIALS AND ART EXPRESSION

MARGARET E. MATHIAS, Art Supervisor

Montclair, New Jersey



Kindergarten child, aged 5, using paints, paper and brush for art expression.

Photo from Otto Karl Bach, Art Director, Grand Rapids Art Gallery, Grand Rapids, Michigan

**M**ATERIALS provide the vehicle for art expression. *They make possible the extension of subjective feeling into objective form.* Without materials the ideas and feelings would be unexpressed; but this statement is unnecessary for as long as the world exists materials will exist. Anything which can be changed is a potential material for expression.

● The circuit for art expression is: the *experience which the individual receives through the senses; the emotion which this experience arouses; the response which follows through the use of materials.* The driving force is the emotion and this force actuates the change in materials. The form of the material is changed and the meaningless lump becomes transformed into a crystallization of the feeling.

● Materials provide the means for art expression and at the same time set up a temporary resistance. The flowing of the impulse from emotion into material slows up the process of art expression. The process of transforming the material is a struggle in itself. The material is unwieldy. All possible skill is enlisted in order to produce the desired expression. The very resistance set up by the material helps to clarify the idea and finally the material reflects the projected feeling.

● Consciousness of this process must direct all of our work in art education. *The child's first association with materials must be between himself and the material.* It must be his opportunity to become acquainted with the material and then to see in the results of his activities a projection of his own powers. This first association is imperative. He then establishes the art process of sensing and responding in respect to that material. He has such a material in his own voice. He senses and responds by laughing or crying. He has it in the expressions of his body, in running, kicking, embracing, patting, striking.

● Establishing the art process in respect to art materials is not so easy as establishing it in respect to voice or bodily movement. The child has his voice and bodily response in his own control. They are materials for expression which are always available. It is true that this expression can be temporarily curbed, but only temporarily, as we well know.

● However, art materials are made available to the child only at certain times. The very unusualness of art materials tends to make the conscientious adult take extra precaution to see that the material is not wasted. He plans carefully so that the child emerges from the art "lesson" with a "respectable" product. Thus the child and his activity are factors in the teacher's plan to produce results. He is the "cog in the wheel." He does as he is told. His attitude then in regard to that material is that he expects to be told what to do with it. His subsequent use of the material is superficial for he only does over again what he has been shown how to do. Such an attitude about a material limits its use to routine or "hand-work." On the other hand, with the attitude of "sense-feeling-response" established in regard to the same material, the child has a means for emotional outlet.

● Two questions in the minds of teachers make it difficult for them to let children get acquainted with materials and use them to express their own ideas: "Should I allow children to 'waste' the materials?" and "How are children to learn the techniques of the material?"

● *Material is not being wasted if it is used for promoting desirable growth.* Inexpensive material should be provided for young children so that they can use material freely without excessive cost. Everyone needs an inexpensive material with which to do preliminary planning. Children gradually develop from no planning to very careful planning. The stimulus to planning is the realization that the quantity of material is limited. Then

(Continued on page 9-a)



The white glass board makes drawing with colored chalk easy and most effective. Below the board is storage space, with sliding doors, for chalk and erasers. Art Room, Madison, Wisconsin

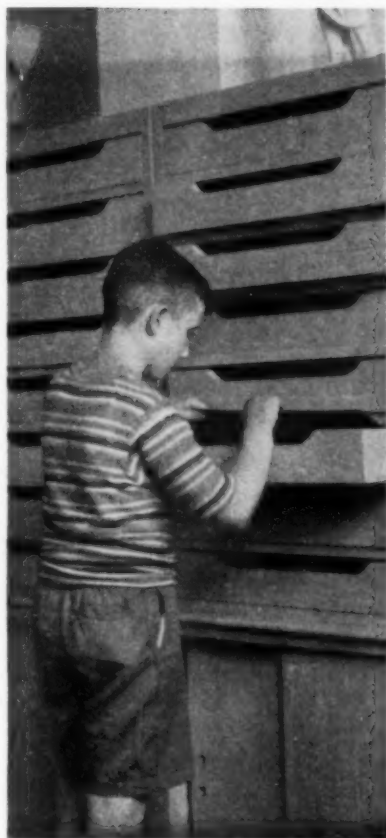


A round folding work table fits nicely into a rounded corner of the art room, Madison School. Contributed by Lucy Irene Buck



# MODERN ART ROOMS...Madison, Wisconsin

LUCY IRENE BUCK  
Art Supervisor



It doesn't take long to find the colored paper you need for your poster in these trays.

One side of this large storeroom is given over to trays, which can easily be carried into the art room, and shelves with sliding doors. The other three sides have zinc-covered counter with shelves below, cubicles for storage, and bins for storage.

The table loom is easier to operate when you can adjust the height of the table upon which it stands.

The cabinet offers inspiration for frequent changes in displays.

The drapes, temporarily arranged here, brought out the color of the picture on display.

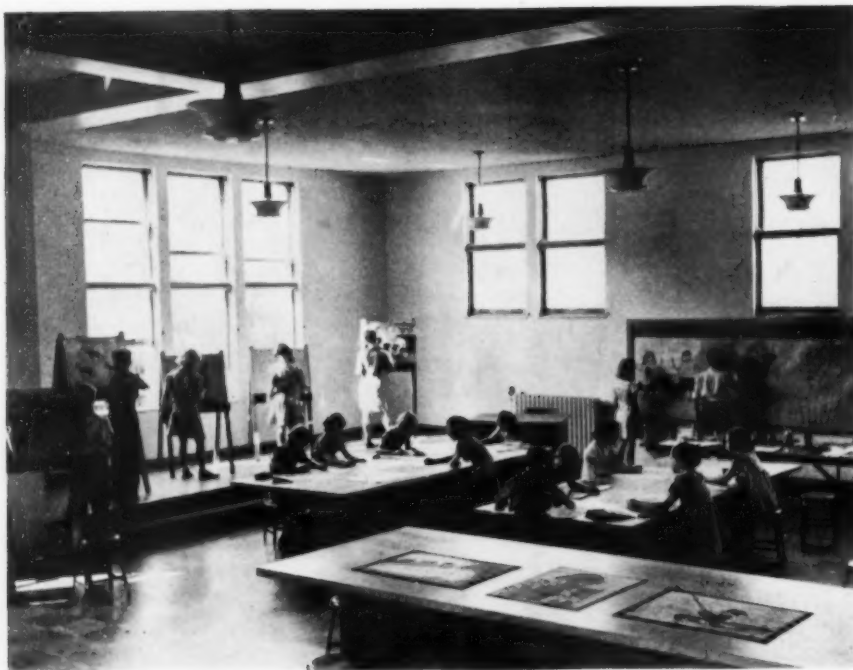
**T**HE philosophy behind our art education program in Madison is the encouragement of the child in self-expression. The teacher acts as a guide when the child needs help in the use of various media and techniques by means of which he may express his own ideas. Chalk, clay, paint, wood, metal, etc., are placed at his disposal to experiment with. The teacher acts as a guide when the child needs help in the art expression of his ideas. He is not at a loss for ideas if he is keyed to the life about him. The life he lives in and out of school motivates his art expression and we try to capitalize on these interests.

● We art teachers in Madison believe this so thoroughly that when the new schools were proposed we eagerly responded with suggestions and plans which we hoped would make them a rich and stimulating environment. We felt that growth to richer individuality in the child is dependent on his environment, so we set about to make his school environment meet that challenge.

● There were to be three new elementary schools (kindergarten through sixth), all large units, to take the place of nine old and antiquated buildings. Since different architects were to plan them, we proceeded

to call upon all three and make them acquainted with our ideas. Of course, we had many more than they could use or wanted to use, but they listened most politely. We talked about good spacing of windows, bulletin and blackboards, about placement of clocks, telephones, and bells so that wall areas for pictures could be preserved. We talked about color and its importance in the life of the child. We stressed the importance of having some of his work a permanent part of these buildings. "Why not use the facilities of our ceramics department to make the decorative tiles for the drinking fountains in the corridors?" we asked. "The fireplaces in the kindergartens too would be interesting if nursery rhymes or fairy tales could be read from their surface." "Well," these architects said, "maybe, but you know we can get quite nice tile from commercial firms." "Oh, yes," we said, "but we want to show Madison parents what their children can do." Our superintendent, supervisor of buildings and grounds, and the board of education agreed, so we set about a task which was to be even greater than we anticipated.

● First of all, we must have suitable designs of interest to the children who were to attend these schools, and so these were the ones we first sought ideas from—those who were to be the future citizens of



When the new schools were being planned, children in all schools were given an opportunity to make designs for the decorative tiles to be placed in the corridors and kindergartens. The designs selected from the hundreds submitted were molded, glazed, and fired at West High School. This photograph shows one of these tiles in place at Washington School.



these schools. Then we went to those in the junior high and senior high classes who had attended the old schools and whose small brothers and sisters were to go into the new schools upon their completion. Hundreds of designs were forthcoming and these were passed upon by a committee of the art staff with the ceramics teacher as the final judge, since she was to supervise the molding, glazing, and firing.

- The designs chosen for the Marquette School drinking fountain had the Indian at work and play for their theme. They were finally made in a very low relief by pressing the clay on a stencil made of rubber matting with the design cut out. Those in the gym lobby show sport figures and a marionette panel in mosaic. The kindergarten entrance is made happy with circus clown panels in cloisonne. The fireplaces have "Cinderella" and "Jack and the Bean Stalk" tiles modelled in low relief. In all there are forty tiles in this school.

- The seven designs selected for the Washington School drinking fountains are historic in theme. The silhouetted heads of George and Martha Washington, of George Washington and Abraham Lincoln, the Washington monument, the Statute of Liberty with Lincoln in the foreground, these are all finished in glaze painting or cloisonne. The kindergarten fireplace of this school is made gay and colorful with the nursery rhymes dear to every child's heart, modelled in low relief on seventeen tiles.

- Our new Lapham School is named for a former

Wisconsin citizen who was a scientist of international fame, so six fountain tiles have beetles, butterflies, bugs, etc., in delicate underglaze painting and a memorial panel to Increase A. Lapham in low relief, made by pressing the clay into carved plaster mold.

- Some of you may be interested to know that the clay used in this project was about a thirty-mesh grog terra cotta, except in the Washington kindergarten fireplace, which was a buff-firing hard earthenware clay. The terra cotta clay shrank about one-thirtieth of an inch. The glazes used were fired to cone 04—all plain glazes were applied directly to the raw clay. The size of these tiles varies from eight inches square to twelve by twenty inches. Thickness varies from three-quarters of an inch to one-quarter inch.

- Besides the children and members of the art staff, the ceramics teacher had the assistance of a former student, now an NYA worker, and a young man on the Wisconsin Art Project.

- Now, when the architects' plans were studied, we found that only one of the auditoriums would lend itself easily to a wall decoration. That was in the Lapham School and not far from the East High School. One of the art teachers there was much interested in doing a mural, so the combined efforts of herself and her advanced art class were enlisted. Since the auditorium was to be used by the children and their parents the subject had to be of interest to both groups. The choice of subject was taken from a list of favorite stories of children. Longfellow's "Hiawatha" is read in the third grade and is well liked, so "Hiawatha and His Brothers" became the subject of the mural.



A mural entitled "Hiawatha and His Brothers" combined the work of advanced East High School students and their teacher. It was done directly on the walls of the auditorium of one of the new elementary schools. The stencil and spray technique was used



• Hiawatha and his animal friends offered an opportunity to include familiar animals and foliage. Both children and adults love animals. Cubs and fawns, as well as the full grown bears, deer, and smaller wild life, were included. The stencil and spray technique, similar to that of the air brush, was used. Steps used in this process are briefly these: A drawing is made and pinned to a drawing board. With a razor blade a part of the object is cut out and a color is sprayed into this area, the cut edge giving a very crisp line to the color. If a section within this area needs detailed designing, these parts can be cut out separately, pinned onto the paper and sprayed. In the case of an animal, the entire contour is cut out first and sprayed close to the outside edge. Then the jaw line and nostrils are cut out and sprayed darker. A hole for the pupil of the eye is cut and sprayed. In this way the edges of muscular swells can be accented, hollows in the chest can be sprayed darker, and bone structures can be suggested. In this kind of work the paper is not completely covered with paint, but it is the contrast of heavily sprayed areas that gives value and third dimension to objects. The paint used consisted of poster paint mixed with an equal amount of egg white. In the final application this, of course, was sprayed directly on the wall. There were three wall areas: a side wall measuring 8 by 55 feet, two front panels on either side of the proscenium arch measuring 8 by 6 feet, and two smaller panels between windows on the other side measuring 8 by 3 feet. The choice of colors was based on the colors already

in the room. A gray acoustical plaster covered the ceiling and back wall. A light brown, natural finished wood panelling lined the lower half of the four walls. The seats were of the same wood. Two ceiling beams had been painted a warm earth-rose color. The plastered wall above the wood panelling was given two coats of neutral buff flat oil paint for the mural background. Now the finished mural shows animals in tones of brown, the shrubbery green, and the Indian flesh tones repeat the color of ceiling beams. A soft gray for rock ledges repeats the gray of the acoustical plaster. Thus the mural becomes a part of the room which now glows with warmth for all who enter.

• Now, when the architects were ready to discuss the size and shape of the art rooms in these new buildings, we were ready for them with working drawings of display cases, storage cupboards, and large work tables. They found that we knew just what we needed and they were glad to be spared the time to figure it all out for themselves. We asked that the rooms be planned in an "L" shape, if possible, with sink and zinc-lined clay cupboard concealed from entrance to room. Here the so-called "messy" work would be done.

• One of the floor plans showed an obstruction which the architect said would cut a piece out of the art room. When we protested, he agreed to cut it down as much as possible and a small stage resulted. This would be a fine place to try out stage scenery or



The big oak workbenches are covered with oilcloth to protect the natural finish when paint is used. The cabinet built into the right wall is used to display craft work. The small stage in lower right corner has concealed footlights

place the puppet stage, so we induced the other architects to include a raised platform in the other two art rooms.

- Our justification for the size and shape of these rooms, as well as equipment requested, was this: A large well-equipped workshop is desirable for creative work, for then the child has room to spread out with less interference from his fellows. Large working spaces in contrast to the small classroom desks will bring out bigger ideas. With many media available, one idea may be interpreted in many different ways. This, of course, calls for a creative guide—an art teacher who is sympathetic to the creative ability and skilled in art expression, together with ability to control her group in varied activities.

- After a half year in one of the new buildings one of our art teachers makes the following report:

- "In looking over the past semester's work I feel that growth in creative expression is most noticeable. This, I am sure, is due to the spacious room and atmosphere the child has to work in. When he first came into this room he drew small figures and objects. He had been accustomed to working on small desks where his hands could not draw the lines to create the active forms he so desired. These large tables we have here welcome and encourage him to swing in his lines freely with large arm movements. Perhaps at first he hasn't made up his mind just what he would like to draw, but a long sweeping line across his paper often suggests an animal, a person, or other objects. Large tables on which to move arms give free spontaneous aid to creative expression. As one little girl said 'I never drew horses until I worked on these large tables and one day I just drew a long curved line and at the end of it—there was a horse's head.' The head, of course, was imaginary and only suggested by the free line across the paper. Now she draws horses in various positions, but always the long curved line comes first.

- "Another advantage of this art room," the teach-

er continues, "is the growth of ideas being brought out. Children coming in and out of the room notice other children's work. They are inspired. Not that they copy, but they realize the different possibilities and freedom in expressing themselves as others have. There never seems to be an end to their individuality. I come to know children more by their drawings than by names because their individuality speaks in their art."

- Only one of these new buildings had money enough left for interior painting, so we offered a suggestive color scheme. Doubtfully it was received for school interiors had been painted tan for so long any other color seemed out place. We persisted and won when we pointed out that the scheme offered would give the maximum of light and eye comfort in natural and artificial light. The parents rewarded us, upon the day when the school was opened for inspection, by their interested comments. How pleasing it was, and why had it not been done before? The scheme was briefly this: Rooms on the south and southwest were decorated in light and mid-tone blue with darker dado. Those on the north and northwest were painted light and mid-tone green with darker dado. Rooms on the east and northeast have light and mid-tone buff with darker dado. Rooms on the southeast have light and mid-tone warm gray with darker dado. We were told that our "wild ideas" must be confined to the art room, so we placed a warm earth-rose on ceiling beams and the three west walls which had no windows. The other walls and ceiling were painted a light neutral buff. For better light reflection the inner wall of all rooms is slightly darker in tone than the outer wall.

- If our effort to make these new elementary schools more interesting buildings for the girls and boys of Madison will make them better citizens, then it has been well worth while.



This photograph gives an idea, perhaps, of the size of this art room: One group of children have chosen to work in clay near the sink while others paint or draw in chalk or crayon in another part of the room. A stainless steel counter and double sink, backed by tile extend across one wall. The cupboards below are zinc lined.

Sturdy folding tables with masonite tops and workbench make convenient equipment for this end of the room. Big, well-designed oak workbenches and easels equip the other side of the room.



# COFFEE CANS ACQUIRE DISTINCTION

BLANCHE K. BAUGHMAN

Jordan Junior High School, Minneapolis, Minn.



CRAFT problem which grew directly out of the interests and environment of the workers is represented in decorative metal containers made from scrap materials and sheets of 36-gauge brass and copper. The metals can easily be obtained from a craft supply company or local stores.

- The ninth grade art class had watched younger students using the thin pliable sheets of brass, copper, and aluminum for Christmas tree ornaments and table decorations. To them this was a fascinating new material which offered a challenge to the imagination. They wanted to work with it.

- A class period was devoted to an examination of the metal and a discussion of its possible uses in a craft problem. A demonstration of modeling and piercing was given. The students were directed to "think" about the problem for a day to discover a way to use the material to produce a useful as well as an attractive article.

- After a wide variety of suggestions had been made it was unanimously decided to use the modeling process. Each student made an investigation to determine which type of decorative container would be most useful in his home. He then secured a container of tin or wood to suit his purpose as the base of his problem.

- Many kinds of discarded containers were brought by the children from their homes. Tea and coffee cans and wooden cheese boxes predominated. Some trays were made of covers of large round tin boxes. A few of the boys designed and made book ends, sconces, and boxes of scrap wood which they covered with the metal.

- Paper patterns were cut to fit the object to be covered. These allowed a half inch on all sides for turning in at the edges and for the interlocking seams. The metal is so pliable that annealing or soldering is unnecessary.

- Simple designs were made to the exact size of the surface. All over patterns proved to be most satisfactory. Designs were transferred to the metal and it was placed on a large blotter for modeling. Some of the designs were worked from the front, depressing either the background or the motif; others were worked from the back in the repoussé style.

- Each student made his own modeling tool. For these, old penholders, brush handles, lollipop sticks, and  $\frac{1}{4}$ -inch dowels cut to 9-inch lengths were used. One tool with a blunt rounded point at one end and a sharper point at the other furnishes the necessary equipment.

- Brass and copper proved equally effective. In some cases the two metals were combined. Decorative units and bands of brass were used on copper and vice versa.

- For the covers, pieces of  $\frac{3}{8}$ -inch plywood were cut to fit the containers and covered or colored

(Continued on page 10-a)





# YARN \* CLOTH \* SAWDUST



## CREATING with FAMILIAR MATERIAL

MILDRED F. EDWARDS  
Art Supervisor  
Kent, Ohio



THE modern theory of teaching emphasizes, to begin with, what the child knows and observes, and from his own experiences it involves assimilation starting from within.

In the development of a project it is better to consider the steps which lead to the actual execution.

"Vacation" is a subject which may apply to a variety of seasons. Our vacation days may refer to the past summer activities, to Halloween, Thanksgiving, Christmas, Easter or spring, and may readily grow out of experiences and interests of the child. He relives games or trips by drawing and constructing his experiences.

The use of local resources will create an interest because of the ability to make something of nothing.

Art projects are sometimes problems to be solved without pencil or numbers. By relating each art activity to some specific life situation, it is felt that the objectives involved in self-realization will be achieved. In this work the students have received emotional satisfaction, and the material he commands gives him manual control.

With proper guidance through the first attempts of expression, he gains confidence in himself and his initiative will expand.

This project is practical because it may be used as a poster illustration or merely a wall decoration.

# CLAY \* CLOTH \* CELLOPHANE TOWEL & YARN

Composition at right is constructed with oilcloth, sponges, water clay, cut paper

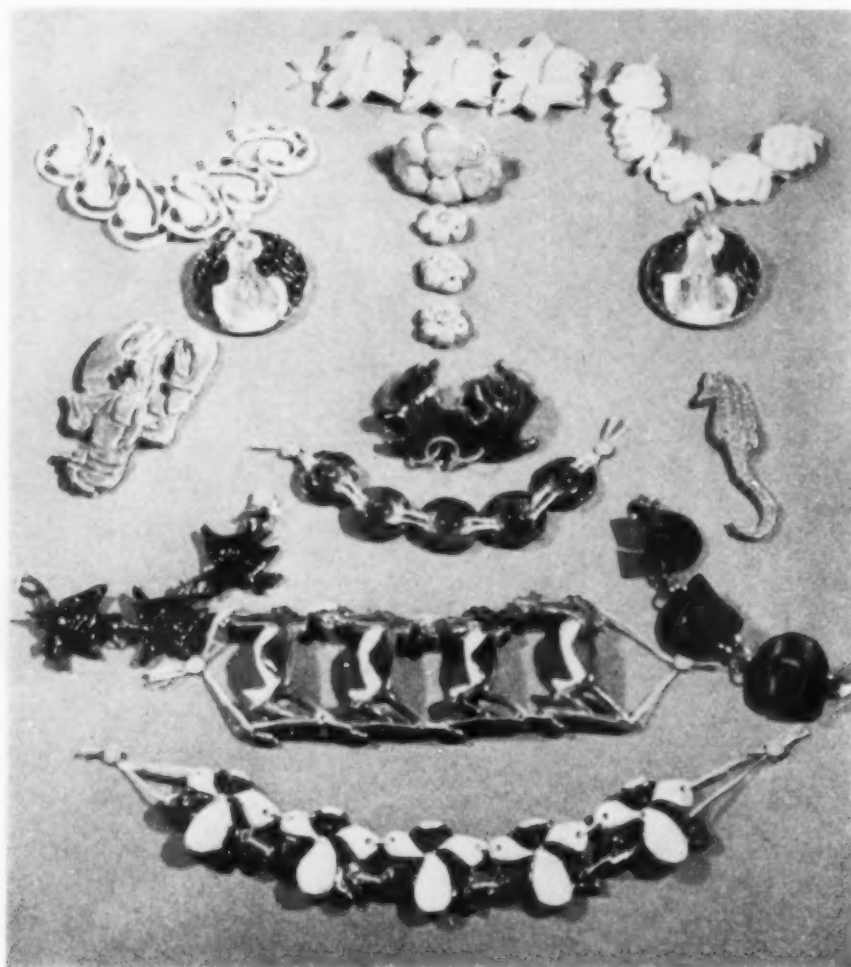


Tree bark, bush leaves, sponge, burlap and water clay were used in this fishing composition

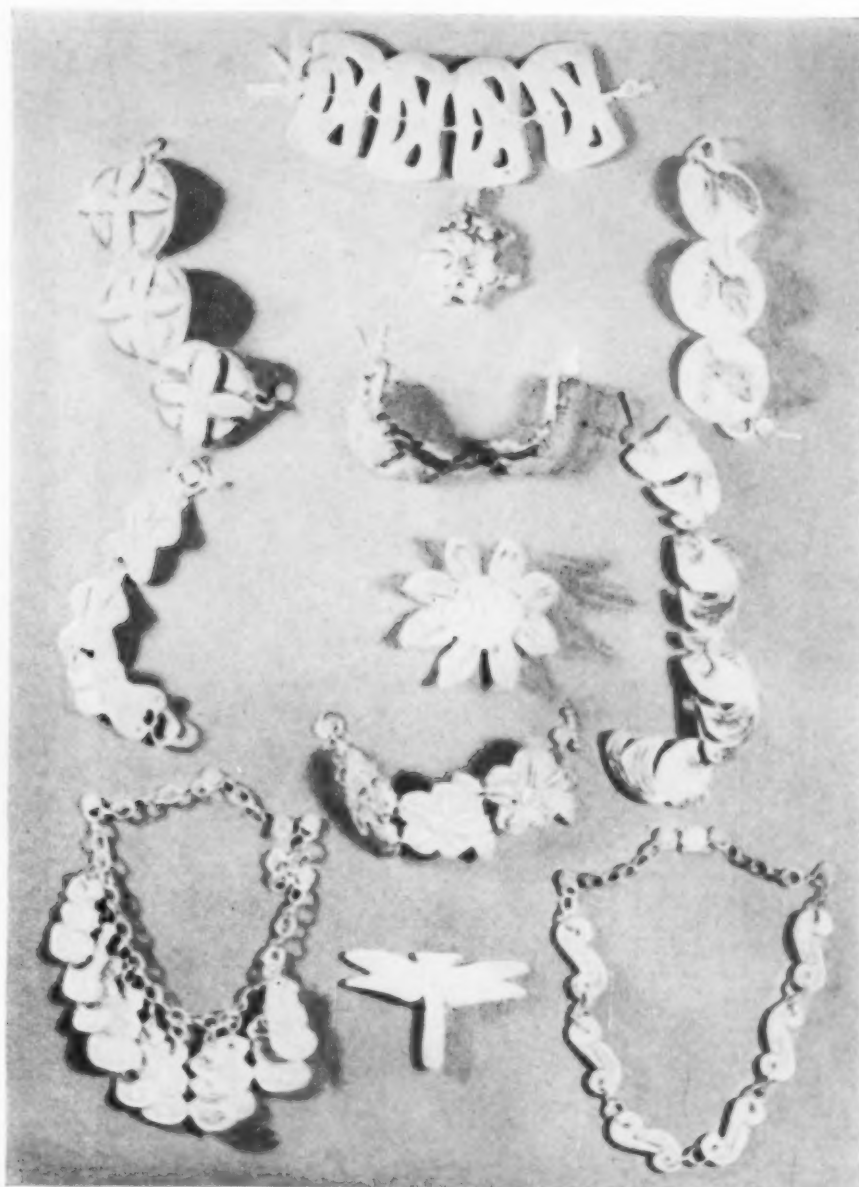


# POTTERY JEWELRY ✕ ✕

OLGA PETERS, Art Teacher  
McMain High School  
New Orleans, Louisiana







WITH the fall season comes the desire for something new or unique to enliven the charms of the feminine wardrobe.

So this year the art students of the McMain High School decided to do something different and original. Clay jewelry was the cry. First they drew designs from which they were to make this clay costume jewelry. All designs, other than geometric, were related in some way to New Orleans, as to climate, sports, flowers, shrubs, etc. The plan drawings were made one-quarter of an inch larger than the size desired for the article, thus allowing for clay shrinkage.

- When completed the designs were traced onto linoleum and cut out, the parts to be raised in the final articles being cut deepest. These blocks were then pressed into clay that had been rolled out with a rolling pin into the desired thickness. Edges were cut away and holes large enough to provide for a clay shrinkage were made for the attachment of jump-rings or chains, if the design was for a bracelet or necklace. Rough parts were then smoothed off with a water color brush and clear water, imperfect parts

were touched up with clay, backs of buttons were provided with means of attachment. When bone dry the "jewelry in the rough" was placed in a kiln and fired at cone 09.

- According to the use of each article, pupils selected the colors of the glazes, which were applied with a sprayer. The formulas for these glazes had been worked out by chemistry students taking drawing.

- The articles were fired again at a temperature not higher than cone 05. After being fired the bracelets and necklaces were strung on raffia, wire, or colored links or brass chains bought from the five-and-ten cents store.

- At last were beheld the finished products: bracelets and necklaces to match made of clay petunias, magnolias, tulips, pansies, narcissuses, fish, sailboats, palm leaves, musical notes, jonquil bracelets with matched buttons, autumn leaves, squirrels, monkeys, and acorns, pins made of clay seahorses, turtles, and lobsters.

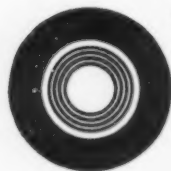
- Among the McMain collection you will find some of the loveliest clay buttons, buckles, bracelets, pins, clips, and purse handles you have ever seen.

# WE EXPERIMENT with FORM and MATERIALS

EVELYN RAYMOND  
Instructor, Art Center  
Minneapolis, Minnesota



Form arrangement. One of the first student compositions in plaster. By Evelyn Raymond

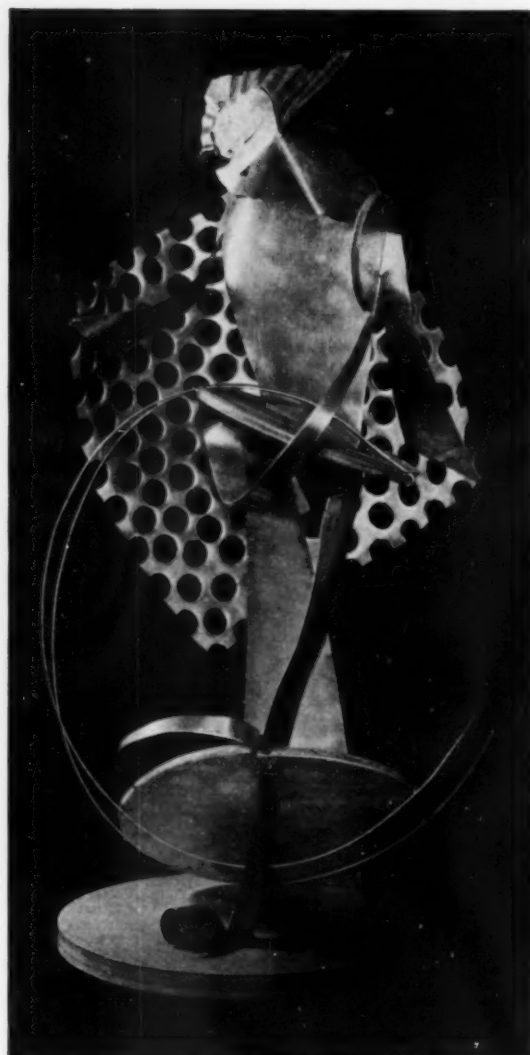


URS was to be an avocational Art Program for adults of various ages, with a limited amount of time to spend. As would be expected, these students would necessarily have preconceived ideas about the teaching of art, and some prejudices regarding new methods. The opportunity of instructing such classes in sculpture

and form appreciation proved a distinct challenge, but one which has had many gratifying results.

● In our approach to a suitable method for teaching, we were mindful of leisure-time art students we had known in the past, many of whom had studied over a period of years without arriving at a clear idea of what they wished to express in their work. They had copied endlessly from plaster casts and modelled from life, gaining a certain mechanical dexterity and surface emphasis. There had been no attempt to create or build new form arrangements, or to try different mediums. Even from this traditional method of working, they had received enough enjoyment to keep them in attendance. We feel, however, that there is a more vital and stimulating way of presenting sculpture to adults who have little time, but are anxious to do something worth while with it.

● We have examples of man's expression in form, executed in clay, stone, wood and metal from the earliest record of his existence. The Egyptian, Early Greek, Mayan, and Negro offer wonderfully rich sculpture periods for study. The discovery of new



"The Scarf Dancer." By Mrs. Katharine Nash

materials, the way in which familiar ones are handled, and new methods of combining materials, have been given a great deal of thought and hold an important place in both modern industry and art.

● Believing that everyone has a natural feeling for form and simple construction, we attempted to transmit our ideas into workable methods. This was our most difficult problem, just as it is now difficult to put into words the actual carrying out of these problems. So much of the inspiration and discovery made during the process is known only to the student; and in trying to describe the actual achievement, much of the most important development may be missed entirely. Since there is no exact teaching formula that can be used, the student-teacher relation must be considered first, that is, the difference in response and stimulation. In describing our progress, it will be best to confine ourselves mainly to the problems which were used to clarify our sculptural objectives.

● It was first necessary to get the feeling of handling clay, since



"The Lady with the Copper Skirt." By Mrs. Mae Mayhew



"The Toreador." By Letitia Landgven

many of the students had not had clay in their hands since their childhood. We started by building simple forms such as pyramids, cones, cubes, and rectangles. Using rectangles, we constructed architectural units, very similar to the manner in which a child builds with blocks. Then, varying the shapes used, i.e., a rectangle, a sphere, and a pyramid, similar units were built, keeping in mind the action of the various shapes inside the unit, and not being conscious merely of surface design. We were working, too, for a nice relationship between vertical and horizontal lines and in varying the size of the volumes. By working with these geometric forms, the student soon begins to create his own plastic and three-dimensional arrangements.

● In all the initial problems, the constructions were kept large and fairly simple, so that none of the main movements would be lost. They were treated as a whole, taking in the three-dimensional aspect, so that a conception of the whole would be visible from any angle. These were purely experimental units, and the student was given free expression, not trying to conform to any specific design, but merely getting the feeling of the forms. The value of such experiment lies in the discoveries which can be made in making them, rather than in the excellence of the finished product.



"Grief." By Evelyn Raymond

● Our next step was the building of block figures, since so much sculpture is based on the human form. We dispensed with a model for this to avoid confusing the student with surface details, and concentrated on the movements of the volumes within a certain space, treating it more as a design. Starting with a rectangular base, and thinking of this space as continuing up into a block, we arrived at a mental picture of the space which our figure was to occupy. The block figure was then built on this base, keeping in mind the imaginary restrictions, just as a painter would compose his picture within the limits of his canvas.

● Many problems followed which were variations of this treatment, with the stress on some particular point to be illustrated. For example, to show how design may be created by the repetition of figures, we used three rectangles, twisting and moving them until a satisfactory underlying movement was produced. Then we added heads, arms, etc., to complete the semblance. This is a simple method which may be used later for making "short-hand" sketches for group sculpture.

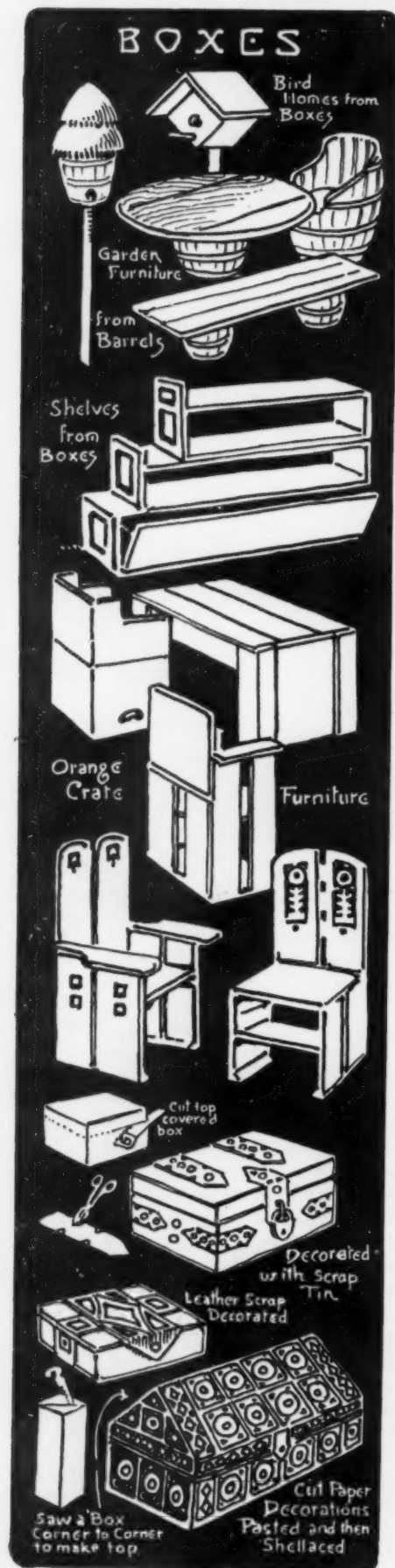
● Later we worked with a model, retaining the abstract approach. It is generally agreed that all good sculpture has at its base a simple geometric plan. All sculpture should consider design, weights, volumes, and space. Abstract sculpture is the creating of new forms by exaggeration or distortion.

● Up to this point, we had worked almost entirely with solid forms. We were anxious to try to create designs stressing the outlining of space, rather than filling it with solid volumes. Space was to be our "solid," so to speak, and to describe its outline we needed some material which would be adaptable to the idea. It was obvious that clay was not the proper medium. We discussed  
(Continued on page 10-a)



# BY-PRODUCTS AND THEIR USES

## BOXES



## RUBBER



## METAL

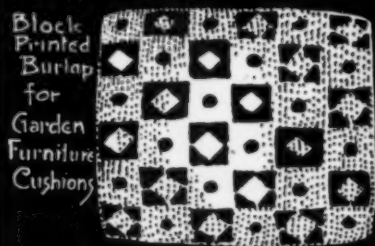


# BY-PRODUCTS AND THEIR USES

## TEXTILES



Scraps of Cloth with simple Block Print Designs



Block Printed Burlap for Garden Furniture Cushions



Cloth Pictures from Pasted Cloth Scraps

Toys from Stuffed Stockings



Stocking Cat

Zebra Toy



Scrap Window Shade Cloth for Drum Head



Cloth Scraps for Costume Dolls



and Ship Sails



## WOOD



Scrap Wood used for Bird Houses



Plant Starting Box



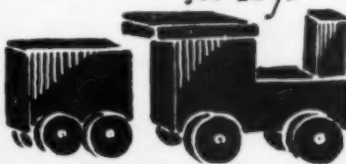
Scrap Wood for



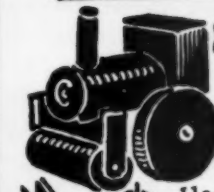
Toys



Wooden Blocks for Toys



Odd Shaped Blocks and Spools are also good



Use 3 ply wood and wooden balls



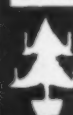
## PAPER



CHRISTMAS



NATURE TRIPS



SEEDS



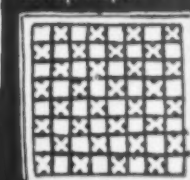
Paper Scraps for Cards, Envelopes and Booklets



Waxed Wrapping Paper for Lamp Shades



Table Mats and Games from Scrap Paper



Folded paper



Useful Objects



Cardboard Scraps for Simple Toys

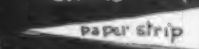


Paper for Doll Forms



Paper Beads

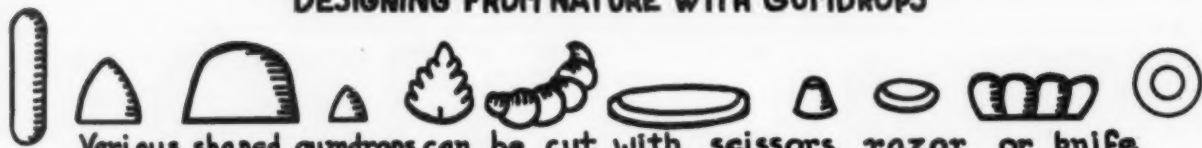
Paper Pottery  
Pasted Paper Scraps over greased bowl form



Paper strip

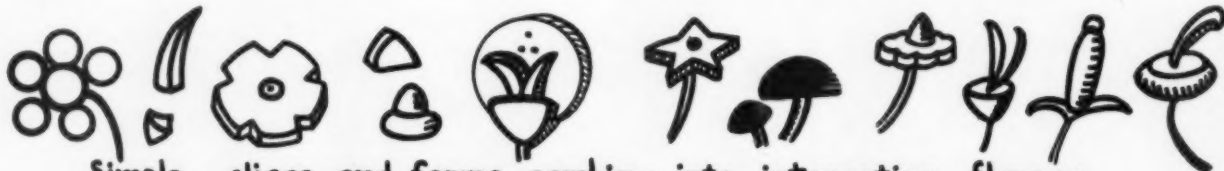
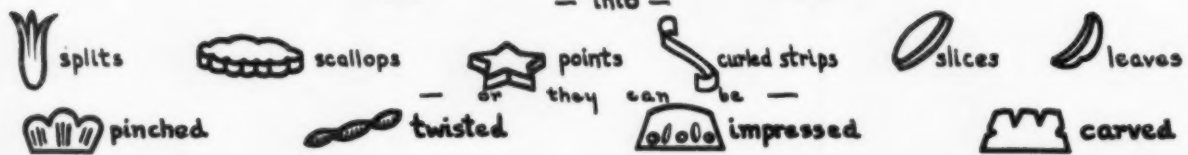


## DESIGNING FROM NATURE WITH GUMDROPS



Various shaped gumdrops can be cut with scissors, razor, or knife

across and up and down into



Simple slices and forms combine into interesting flowers

## USING THE PAPER DOILIE



As a background



for a nosegay



As a ruff



As part of a flower



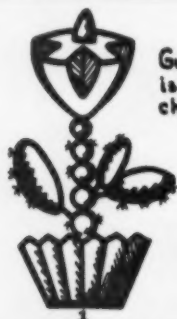
Leaves formed by pinching. Notched base.



Flat flower and leaf forms sliced out of gumdrops and glued on paper backgrounds.



Pipe cleaner handle. Toothpick stems.



1  
Gumdrop base is set in paper chocolate cup.



2  
Tinted popcorn "flowers" wired on a cellophane covered gumdrop.



3  
Carved flower on pipe cleaner stem.

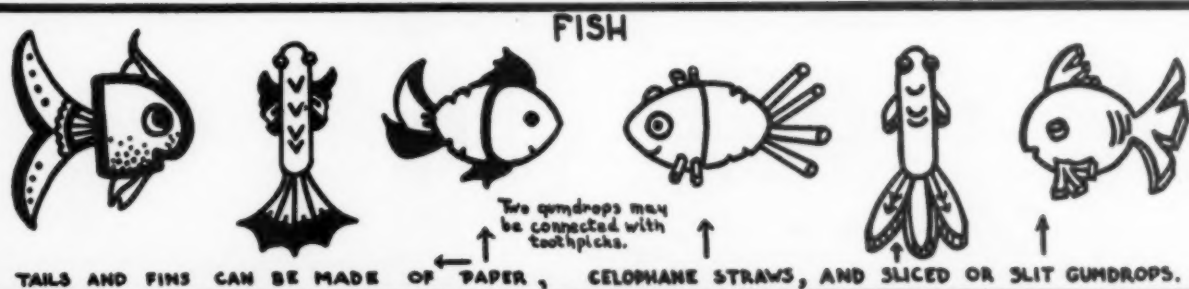
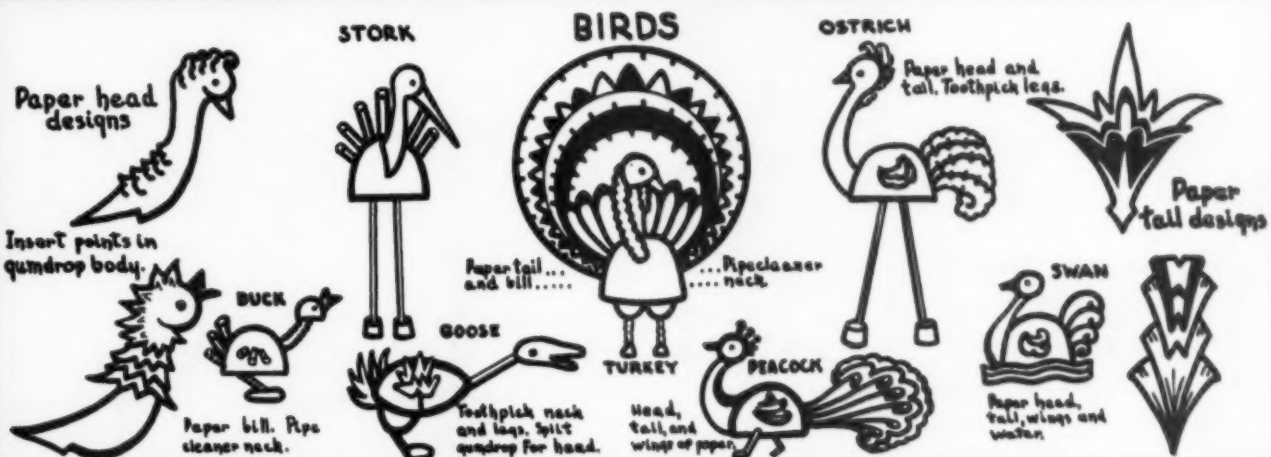
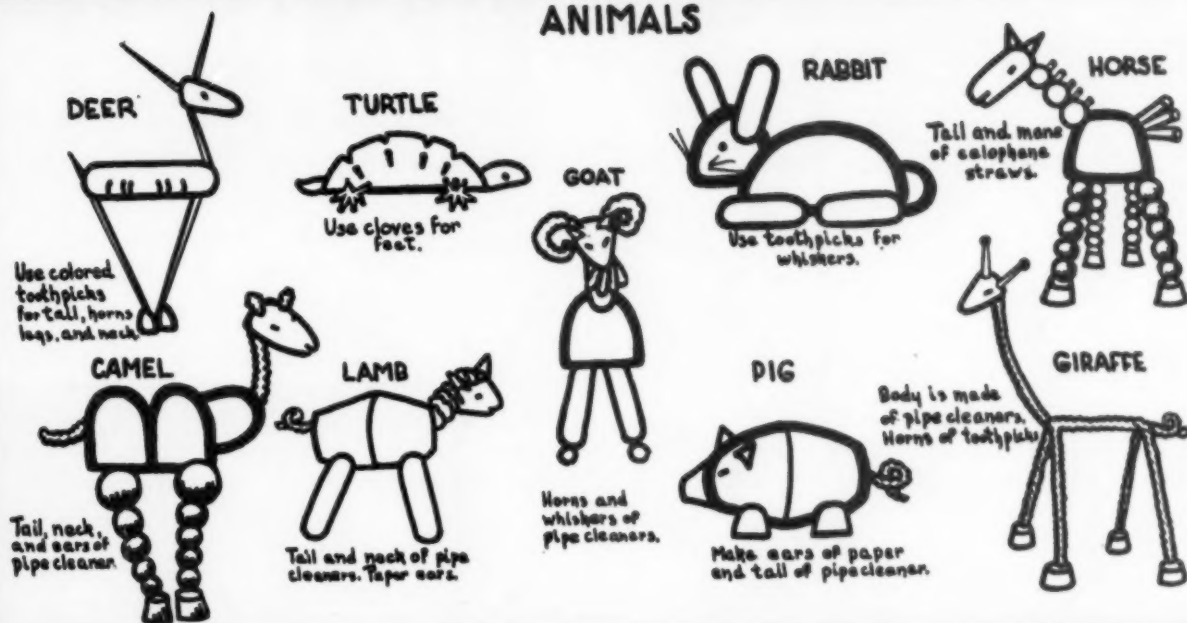
4  
Flowers of flat slices. Design impressed on base.



Designed by Evelyn Shook and the Art Class of State Teachers College, Superior, Wisconsin



## ANIMALS



# A NEW PLASTIC

MARIE KELLOG

Minneapolis School of Art  
Minneapolis, Minnesota

Miss Kellog and the doors she designed, executed and installed. Entrance of School of Art, Minneapolis, Minnesota



FOR YEARS the industrial world has been developing new materials, and consequently new products, by the aid of science and nature. Our modern world seems to cry continually for new ideas, new materials and new methods of presenting the old ideas. The art world has stepped in and is doing a great deal of influencing toward the betterment of these new products by improving the old models and accepting new materials for the production of functional and decorative creations. Among these new materials is a new plaster preparation containing vermiculite.

● For the last few years vermiculite has been on the market as an excellent thermal insulator, sound absorber and sound insulator, fire resister, and shockproof material. It has been recently mixed with plaster or cement as an aggregate, for vermiculite is chemically inert, and as a result they are as durable, or more so in some cases, as when mixed with sand, and contain the advantageous qualities.

● Vermiculite is a micaceous shale (non-metallic mineral) of a gold color and when exposed to heat expands from six to fifteen times, thus creating a multitude of air cells. This produces an extremely light-weight material. It is mined in the states of Colorado, Wyoming, and Montana, the latter state having underground mines and the other two, open pit mines. A slight variation of color is evident in certain locations, the more gold coming from Montana.

● Because of the intense color quality, its light weight, shock resistancy, and toughness after exfoliation, which insures against breaking down in the wet mixture, a Minneapolis sculptor and his students became interested in it as a new material for casting modeled pieces of sculpture.

● At first the company's stock pre-mixed plaster was used, but difficulties were found in the retarder and fiber it contained. The company then mixed a similar plaster leaving out these two undesirable properties. When mixed with water the same as molding plaster, it sets in approximately the same length of time, although to complete its hardening it must be left in the mold from

eight to ten hours longer. When the mold is removed, the cast piece must be surface-trimmed or sanded to remove a thin coating of fine plaster, under which will be revealed an extremely pleasing wealth of texture and color. A surface coating, such as boiled linseed oil, color pigment, or a wax-based preparation made by the same company that makes the plaster may be put on.

● Other textures may be gained by mixing the vermiculite aggregate with molding plaster or with cement. Portland cement can be used for this in small pieces where the shrinkage is small, but mortars cement is best. The proportion of plastic agent to aggregate is from one to three to one to five, depending upon the strength desired, more agent required for greater strength; however, the extent of shock-proofed workability depends upon the aggregate until too extreme proportions are used.

● To obtain a uniform color, dry colors may be added to the water before the plaster is put in or after the plaster has been mixed for a marble-like coloring.

(Continued on page 10-a)



# GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California

## STRAY BITS FROM THE ART ROOM DAWN E. OLESON, Art Supervisor North Kansas City, Missouri



**FTEN** some little hint, simple enough in itself, will be so gratefully accepted by the harried art teacher that I have given a few of those which have helped me a great deal in the past. Perhaps they will prove useful to others.

- One or two drops of oil of cloves, in a jar of tempera that has been opened for some time, will prevent that distressing sour smell. This is also true in the starch mixtures used in finger painting, as well as retarding the mixture from spoiling so rapidly.

- Old, tiny pieces of colored chalk may be ground up and added to a mixture of water, school paste, and one or two drops of oil of cloves to make a finger painting mixture.

- A spoonful of glycerin added to tempera will prevent it from separating.

- It is well to mix dry tempera with water in coffee cans, using an egg beater to mix it thoroughly. I have found that the smallest muffin tins (in sets of six) are very useful in which to give each child several colors to use at his desk.

- A good and extremely inexpensive fixatif may be made as follows: Dissolve 20 cents worth of gum arabic to the consistency of thin mucilage. This may be blown through a sprayer. A large

insect spray gun makes this procedure much easier. Two or three light coats are preferable to one heavy coat, retaining the bright tones more clearly.

- Dry tempera, mixed with shellac, lacquer, or varnish, will make brilliant enamels.

- Mix a bit of paste or papier-mâché to clay to make it harden.

- An inexpensive mordant for the mixing of oil paints or tempera (suitable for block printing on cloth) may be made as follows: 10 or 12 drops of vinegar; 5 to 6 drops of lemon juice; 3 ounces turpentine (less than one-half cup). Mix with oil or tempera to the correct consistency. After you have painted the material and the paint is dry, set it with a hot iron.

- Plaster of paris plaques may be finished by soaking in linseed oil. They are then dusted with umber and the highlights are brushed off in the antique manner. Another finish is made as follows: Melt beeswax. While warm, mix with yellow ochre. This may be thinned down with turpentine and painted on your plaques.

- Old window shades of the type usually used in schools make grand basic material for murals when stretched on frames and sized. After the mural is completed a coat or two of varnish gives it the effect of an oil painting.

## OIL PAINTS SISTER M. ANASTASIA, O.P., Teacher, Nativity B.V.M. School, Cleveland, Ohio



**CLASS** of art students, who had been working in chalk and pastel the previous year, were introduced to oil paints in September. From the beginning they showed interest and enthusiasm. The students are from the seventh and eighth grades. This, by the way, was an experiment to vindicate the use of this kind of material and of the possibility of its advantageous use by these children.

- The exhibit of really useful Christmas gifts proved its value. The scarfs were block printed in oil from the original drawings of the design; the lampshades of manila tag-board, which were parchmented with wax, linseed oil, and turpentine, had a design painted in oil; on the hot-plate mats, tempera paints were used instead of oil paints, and were given

two coats of shellac to insure permanency and usefulness; attractive picture frames were purchased from the ten-cent store and made into lovely gifts; and India ink outlined pictures on the glass were filled in with tempera paints and mounted on tinfoil background.

- Further use of oil paints by the students, but not exhibited, showed scenes done on the back of oilcloth (first materials really used) which took the place of canvas and was quite satisfactory. Plywood was tried next, but it was found that a treatment of linseed oil has to be given first, which proved to be well worth the experiment.

- Thus far the students have not shown any lack of interest in the least, but are ever trying new experiments, the latest of which is that oil paints may be used on paper or cardboard if waxed first.







The stately Queen's head being draped in a wimple

**A**N ART TEACHER is beset by many harassing problems when she finds herself facing a group of high school students with classroom equipment sadly lacking to produce crafts that may be worthy of the name. On the other hand, so many expensive materials and tools have turned out so many products of mediocrity that one questions the wisdom of the expenditure or the value gained from the production.

- We may learn much from the primitive peoples, who with the crudest of devices and tools fashioned the most exquisite, functional and lasting things of beauty. From our manufacturing concerns comes another lesson, the by-products created from waste materials, refined and converted into products providing an income to take care of all overhead costs, sometimes even exceeding the receipts of the staple product. One has only to consider the present-day market offering synthetics, plastics, etc., that have revolutionized wearing apparel, building material, furnishings, commercial and industrial designing; in fact, the list is endless.

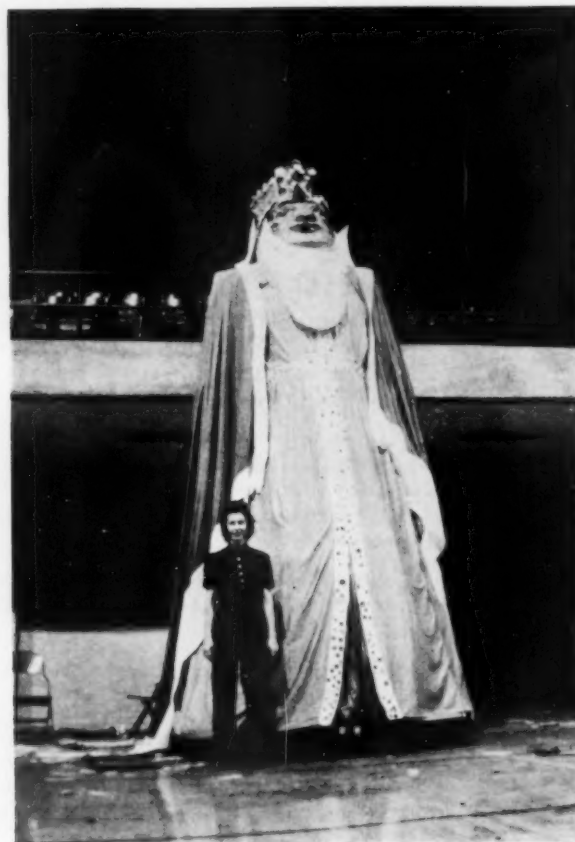
- Instead of defeat resulting from a limited budget for supplies and equipment should come a real challenge for resourcefulness and ingenuity. There are other sources to draw upon besides the art fund allowed. For example, emptying a boy's pockets may produce a most amazing array of gadgets. For a further yield, there is the attic, basement, garage, kitchen, sewing machine drawers, rag-bag, the junk pile, carpenter's scrap box, local merchants' storerooms, etc. Grown-ups go on a scavenger hunt and consider it a great stunt to pep up a party. There the fun stops. But our hunt is actuated by a much more far-reaching motive; it is to provide us with something to test our inventiveness with expressionism as our aim.

- Living in a world of ideas expressed commercially and industrially to afford us the better ways of living in food, shelter, clothing, and recreation, we as art teachers can find no better field to offer the students to develop sensitivity and awareness. The art

## THE USE OF MATERIALS

OLGA M. SCHUBKEGEL

Art Director, Hammond, Indiana



The sixteen-foot Queen towering above one of her creators

room, instead of becoming an isolated "ivory tower," turns into a magnet or lodestone that draws into it all the real values and meanings of living experiences that make up the daily contacts of the students. Shops, window and counter displays, theatres, factories—all have something to offer in functionalism, beauty, selling power, appeal, originality, etc. True, the bad mingles with the good but this is no cause for alarm. It offers an opportunity for driving home the fact that just because an article has been manufactured, a shop window offers a display, a poster or a billboard is on view, or a picture is hung, is no evidence that it is good or acceptable. This fact, however, may have only a lukewarm reception by the class if visualized alone by class discussion. It needs to be experienced in expression of some form to be appreciated more fully. This does not necessarily entail skills or a professional attitude. The handling of materials, organizing, arranging, and building into forms crystallizes the idea.

- Scale of working in miniature has often been criticized in that at best it affords only a postage stamp conception and the real value of the thing, in process and product, is lost. But observe students drawing; left entirely to their own inclinations, do they always take the largest sheet of paper and thick pieces of chalk? Invariably they choose a 9- by 12-inch piece of paper and a pencil. Yet these same students, when called upon to do a stage set or huge papier-mâché figures for a parade, turn to the oversized jobs like veterans. The answer is that they need both, the small scale may serve as exercises in exploration and experimentation; the actual or oversized, a functional purpose.

- To further appreciation on the part of the students, it is advisable to take field trips whenever possible to put them into actual contact with designers at work, workmen and business

heads to observe and study life situations in planning, organizing, production, selling and functioning. It is understood that there is great variation in what communities may have to offer, but it is essential at all times to acquaint students with their environment to discover its possibilities and needs and do something about it.

● By way of illustrating, a bus load of art students from the high school chose a neighboring large city for its field trip for it afforded a tour of one of the largest merchandising display firms in the country. It happened at the time when the movie, "Gone With the Wind," was ready for release. Covering four floors of this establishment, the students were introduced to a most exhaustive application of this one theme in merchandising. Designs and displays were in progress, both in graphic and plastic interpretation, to advertise architecture, furniture, utensils, china, silver, glassware, draperies, floor coverings, wall papers, color schemes for interiors, fashions, dress fabrics, trimmings, even cosmetics. Posters were being made by the silk-screen process, wood carvings and plastics were employed for counter, window, wall and turntable displays, reproduction of settings, depicting episodes from the play to transform a whole section of a floor in a store were being constructed, and many more activities related to this one source. That one-day trip produced more favorable reaction from the students than weeks of talks, lantern slides, or reproductions could possibly have done.

● Then there was the occasion of a real felt need by the merchants of the local community. Through the cooperation of the Civic Center Director they approached the high school art students with their ideas. They wanted a Christmas Parade that would be entirely a local enterprise, rather than a rented parade such as they had spent hundreds of dollars for and which offered a few moth-eaten reindeer, a most begrimed Santa Claus, a few dilapidated floats, and a sickly handful of clowns.

● The art students were provided with a large, well-lighted and heated workshop at the Civic Center with all tools and materials supplied. However, it meant working entirely after school hours and over week-ends. By participating as an organization they would be permitted to enter a float with a chance at winning a prize, so the Arts and Crafts Club assumed the responsibility.

● Starting with an absolutely empty workshop it soon became filled with work tables, tools, and discarded materials from the merchants' storerooms. Every day the Civic Center truck went out on a scavenger hunt and every evening the boys and girls were enthusiastically revelling over the day's finds.

● The students decided that since the parade was primarily intended for the little children's enjoyment, they should choose a theme most meaningful to them. Mother Goose Land and all the story book characters came into being as a result.

● Ambitious ideas were unbounded, for here were ample quantities of newspapers, wood, chicken wire, packing boxes, gallons of paste and quarts of paint and shellac, and ample space in which to work. Now they could build forms of giant proportions; however, there was one restriction—no float or figure could be higher than sixteen feet. That was all the clearance space the downtown trolley wires permitted.

● After six weeks there were over thirty huge papier-mâché heads, seven floats, several huge figures and animals. Townspeople who dropped in to the workshop frequently were at first skeptical and finally completely sold as they watched this Fairyland grow out of seeming useless odds and ends.

● The affair proved so colorful and effective that the students' enthusiasm was matched by that of their parents, friends, merchants and townspeople. There was a repeat performance last year, both parades being entirely different in theme. The Arts and Crafts Club, having undertaken an entirely new project, coped with it so successfully that they were awarded first prize each year for their float.

● This is not a eulogy on the use of waste materials nor a succumbing to what was recently termed a fad; it is rather an account



Heads of Mother Goose and Pinocchio—Papier-mâché

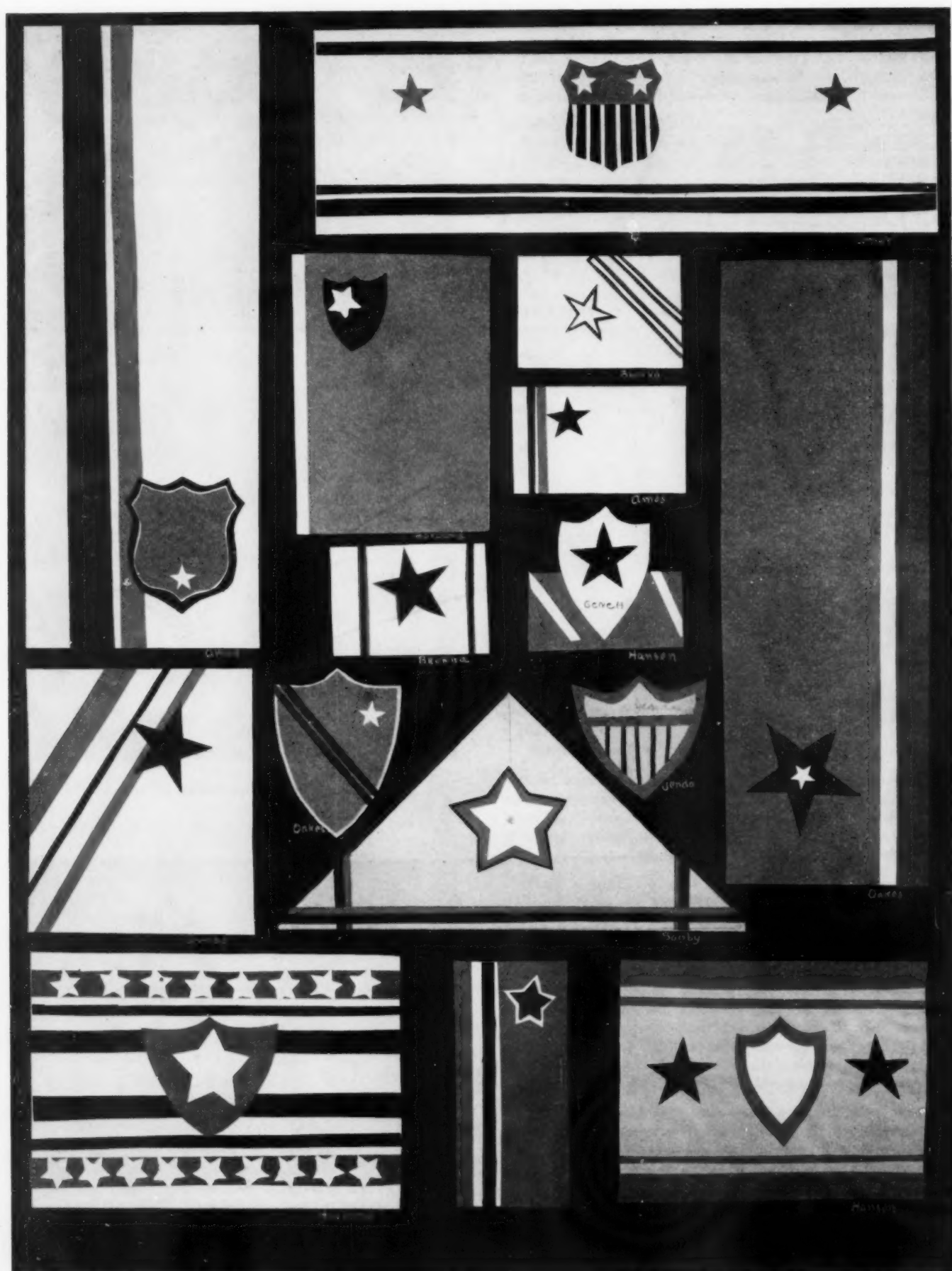


The Golden Lion—being covered with foil



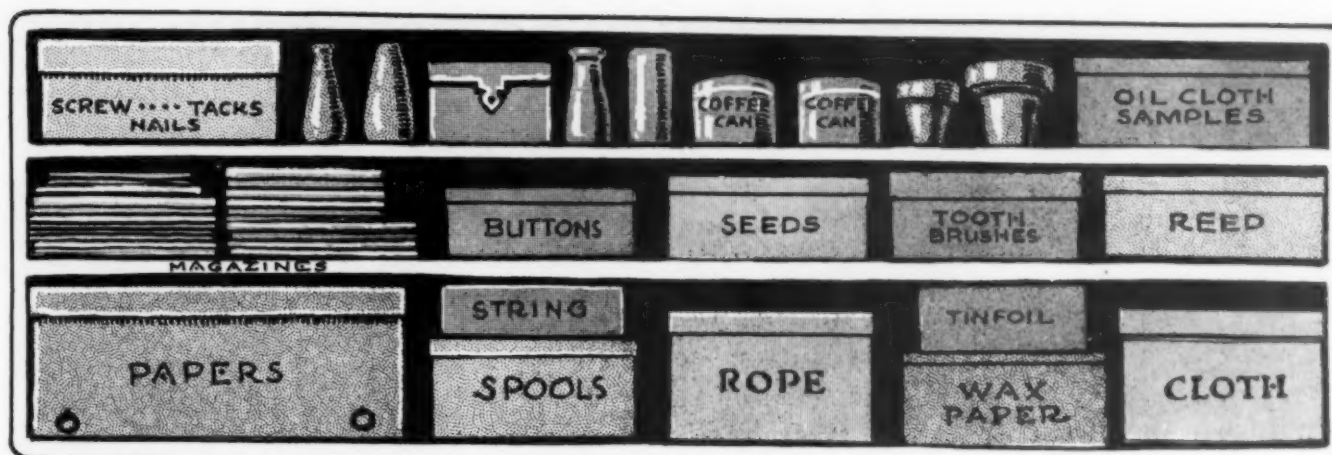
The Big Bad Wolf getting a coat of paint. He was dressed in real clothes designed for him

of meeting a need with resourcefulness and ingenuity, and a vital interest that was ready to overcome all difficulties. This service to the community provided the opportunity of working with materials on a large scale where the classroom necessarily could afford only exercises on a small scale. The boys and girls were well aware of this but appreciated the value derived from both extremes. Each had offered them personal and social growth.



Designed by Art Class, Teachers College, Superior, Wisconsin. Bulletin board headings, book covers, place cards, blotter tops, party favors, etc., may be decorated with arrangements of shields, stars, and stripes. Cut many of their motifs using red, white and blue poster paper. Experiment with arrangements until you have a pleasing, unified pattern





## A BY-PRODUCTS ROOM FOR EVERY SCHOOL

JANE REHNSTRAND, Art Teacher

State Teachers College, Superior, Wisconsin



HE activity program of the modern school requires the use of many and varied materials to carry out its projects—cardboard, paper, wood, tin, tinfoil, cellophane, lead, coffee cans, inner tubes, and almost any material may be needed.

- Many of these materials are available at little or no cost if by-products and waste materials are conserved in each community.

- We often hear foreign people talk about American wastefulness. For example, visiting with the purser on a large Japanese boat enroute to America, we passed several Japanese boats sailing toward Japan with Osaka the destination. The purser called my attention to the heavily laden boats, remarking that they were loaded with American waste products which the Osaka industries would convert into beautiful and useful articles to sell in American department and ten-cent stores. Yes, America is wasteful. And what can we who work with the coming citizen and materials do about it? Could we find a use for the materials that our shops and factories discard by organizing a by-products room for each school building in the following way:

- First, it is necessary to have a place to store materials before they are collected. So a room (and a small one will do) should be found in each building that cannot be used for student activities but will do for storage. This room may even be located in the basement. Shelves should line the walls of this room and when a good light is installed the room is ready for the by-products. A materials "drive" may start this project. Basements, attics, and storerooms

may yield many objects for the activity program. A field trip to local stores and industrial units to get acquainted with their activities and incidentally, to find out what materials are thrown out in the waste box, should be planned and carried out.

- In one furniture shop, during such a trip, we found small pieces of battleship linoleum, large strips of window-shade cloth, pieces of clean firm cardboard, squares of carpet padding, oil cloth samples, and numerous other "scraps." The linoleum was used for small printing blocks, the shade cloth for oil paintings, the cardboard for posters, the padding to tool thin metals on, the oilcloth for softy dolls, etc. The purchase price of the materials culled from this one large scrap box would probably be about four dollars.

- All this material is absolutely useless if it is not classified, renovated, and packed in boxes, or placed in order on shelves.

### LIST OF BY-PRODUCTS AND THEIR USES

- Large, used envelopes for clippings, suit boxes for portfolios, corrugated packing for windmills, log houses, and other construction work, large ice cream cartons for waste baskets, powder puffs for chalk pads, top of lard cans for trays, hat bags for masks, paper plates for masks, tin cans for children's flower sprinklers, pop bottle tops for checkers, nail keg for toy boxes, grape baskets for sand, chalk box for marbles, round cheese box for target board, bicycle rims for hoops, broomsticks for hobby horse, hosiery box for puzzle game, fruit jar rings for ring toss games, crisco cans for stilts, bottles for tenpins and music games, cherry pits for bean bags, cardboard rolls for kachina dolls, and a few hundred more that are all usable in the modern schoolroom.

## DEXTRINE, CALCIMINE AND CLAY WILMA BEAN, South Pasadena, Calif.



MAKING pottery is fun, especially now, as it can be any color if you use calcimine. Mixing the calcimine, which can be found at any hardware store, and white commercial dextrine, which is sold at drug stores, with the clay will produce a finished article when dry. This process does away with the usual exterior finish of paint which often chips.

- The amount of calcimine to use depends on the intensity of color the craftsman desires. The amount of dark red and green would be considerably less than the peach, yellow, or pink. For the darker colors a one to five portion is suggested. The dextrine should always be one-tenth of the combined amount of clay and calcimine. To mix, combine all three ingredients (dry)

and sift twice, add water gradually until mixture can be handled. Remember that clay with dextrine cannot be returned to a workable condition when dry.

- Apply all general rules used in making pottery to this process. Do not let objects dry too rapidly. Keep pottery walls at least a quarter of an inch thick. Avoid any small protrusions which have no support.

- When the objects are dry, decoration can be added by a slip prepared of this mixture or a plain glaze acquired with sandpaper and shellac. A well-done piece needs no finish as the dextrine gives an antiqued appearance which is very pleasing and, I believe, the most satisfactory.

- Calcimine does not stain the hands and is as easily washed from clothing as the clay.



## BLOCK PRINTING WITH CRAYON

VICTORIA BEDFORD  
New York, N. Y.



**I**N THE FUTURE, when the children in class make pencil rubbings of pennies and book covers, you can say, "All right, boys and girls, let's save that idea for our art period."

- Wax or pressed crayon can be wisely used to make prints when time and space are limited. Like the pencil rubbing plan, the side of the crayon is used over a piece of paper which is held firmly on cut linoleum blocks (stencils, wire-ribbed rubber, pressed foliage and other textured surfaces). Although the kindergarten crayon is easier to hold, the standard size can be unwrapped and applied. This is your chance to use small left-over scraps.

- When cutting linoleum blocks, remember that the best results are obtained when many textures are tooled. Thin paper is preferable to transfer a design of lines; a heavier paper for designs of solid masses. In mentioning paper, gold and silver papers provide an unusual background.<sup>1</sup>

- Black crayon prints will remind you of blockprinting ink prints, but in this process, by letting pressure change the value you can establish a third dimension in the composition.

- If you prefer color, here is a wide field for experimentation. Spots of different colors may be introduced in one transfer just by rubbing over the decided area, or, to achieve a painted effect, one color can be used over another, applying the light color first and building with darker color accents and shadows.

- Repeats may be worked out by moving a new part of the paper over the block as each print appears. This can be done very carefully or more freely to obtain unusual results. Again—you are not limited to one color but can add and blend to your heart's and mind's content.

- If a wax crayon is used, cloth may be substituted for paper, and the color pressed with a hot iron.

- Some of you may not have colored papers. Wax crayon again offers a solution as it repels water paints. Backgrounds may be added by brushing water color or tempera paint over the wax paint.

- As linoleum blocks and tools are not available to all grades, the technique is suitable for duplicating patterns of stencils.

- Silhouettes cut of stiff paper may be used instead of linoleum cuts and the forms rearranged to form various compositions. An inexpensive pad of paper used for the prints would be of help as the glued binding would aid hands in keeping the stencils in position.

- Elementary school children in one school provided backgrounds for their crayon drawings by placing their paper on wire and ribbed rubber mats, then rubbing with the side of their wax crayons.



<sup>1</sup>For small cuts which are simple and bold in design, interesting cloth-like texture may be obtained by using paper toweling. Pasted on rough colored paper, these make simple and attractive Christmas cards.



# WAX CRAYON WITH TEMPERA or WATER PAINTS

VICTORIA BEDFORD, New York City, N. Y.



URING the summer session in one of the New York City schools, a class had a birthday party and the children then asked the teacher if they could save their paper plates.

● It had been my privilege to supervise the activity and the teacher asked me to return and discuss the plan with the group. As the children were taking a South American trip, design forms and colors were discussed.

The class decided to use forms and colors from nature, "because you could use anything then."

● No well-known plan of decoration was remembered by the boys and girls but the unusual method of combining crayon with tempera or water paints. This gave them a batik effect of brilliant designs on dark or pastel backgrounds.

● Created patterns were outlined or filled in with wax crayons and then tempera paint was lightly but freely brushed over the entire surface. Wax crayon repels water paints; therefore a solid background of color was produced on the surface untouched by the crayon.

● Although the process is a simple one, the following suggestions will save time and improve results:

Use a good wax crayon

Experiment with various papers

Work a flat surface so that pressure may be applied

Hold the crayon near the point to prevent breakage. Press heavily and evenly

When necessary, sharpen the crayon, lithograph fashion from the point toward the butt-end; or the crayon can be pointed by rubbing on sandpaper

Use a stencil for the perfect repetition of a unit

Try designs and color schemes on scrap paper

Remember to use light bright colors with dark backgrounds and dark colors with light backgrounds

White wax crayon should not be forgotten. It shows up white when the background is applied

When the crayon drawing on paper is completed, pin the four corners of the paper to a cardboard to prevent them from curling under

Test the background paint for color and consistency before applying

Water paint will provide a transparent coat.

Brush the paint on lightly and freely. Do not scrub or press heavily on the brush

A one-inch brush is better than a brush with a point

Cover the entire sheet so that there will be a neat edge for mounting purposes

When the background is dry remove the pins and press the paper under a weight



Designed by Dorothy Tannert, State Teachers College, Superior, Wisconsin

## CRAFTS

● Colorful designs on paper may be mounted for exhibition purposes or they may be pasted on notebooks, portfolios, knitting containers, gift boxes, waste paper baskets, etc.

● Some of the children in other schools applied the method to place cards, party hats, smooth paper plates, non-glossy pottery and cork.

● Durable Christmas gifts may be made by using the combination tempera and wax crayon on wood. Suggested articles are: small and large wooden bowls, spoon and fork salad sets, plywood scrapbooks, plywood waste paper containers, trays, book-ends, wall plaques, picture frames, desk sets, boxes, carved toys and furniture.

● Of course it is preferable to make the gift from the start but if that is not possible, simple undecorated objects may be found in the five-and-ten-cent stores.

● Liquid floor wax will protect the decorated article from finger marks, while several coats of clear shellac will produce a lacquered surface.



## PAPER CUTTING MURAL



NOTHING that we had done as a class project was so greatly enjoyed by every one of the children as our Community Life Mural.

● Someone suggested, one day, "Let's make a big fire picture to put up in front of our room." Another child added, "We'll have to have a policeman to stand on guard." With these suggestions their little minds added more and more and finally it was decided to have all kinds of

community activities in their picture. The children chose their own medium of expression, because one little chap said, "I have a good idea. If I can have a red sheet of paper, I'll make a big, big fire engine." This led the others to tell what they preferred to make and, of course, now they all wanted colored paper. With all their suggestions as to what they would like to make, a splendid opportunity arose to cooperatively decide what we needed—what colors would be best and why.

BERNICE PETERSON, 1st Grade Teacher  
Hutchinson, Minnesota Submitted by Georgia Lati

● The children were full of ideas from our class discussions, dramatizations, experiences, and readings about community life, but to put these, with expression, into a paper-cut article was quite an undertaking for a six-year-old. After a few attempts I was so discouraged with the finished pieces they brought to me, I felt it was a waste of our time. The children had done such lovely pieces of work in other media. When our art supervisor came in I explained everything to her and told her how dissatisfied I was with results. With her keen understanding of art development she encouraged me to keep on and see the project through. She felt that with the child enthusiasm that existed, the children would surely come through with something worth while, so we took new hold and started from where we left off.

● While some were going ahead by themselves putting their ideas into form—experiences for the rest of the class were brought about to create or stir ideas for them, such as inviting a postman to

(Continued on page 11-a)



# CLAYS FOR SCHOOL ART NEEDS

E. M. SHELLY  
Indianapolis, Indiana

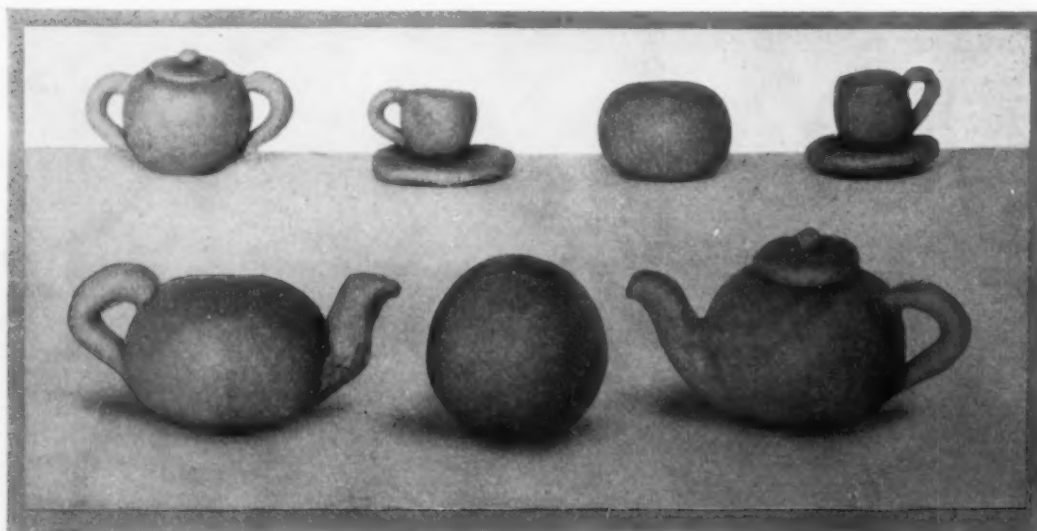


WHILE clays suitable for modeling are found in many parts of the United States, only in certain localities are there clay deposits large enough to make mining practical. Veins of clay in the earth's surface vary in length and depth as do coal veins, and the clay may be buff, red, white or gray in color. Since analyses of these clays show different quantities of minerals, organic matter, impurities, and differ greatly in pliability, they are not all suitable for clay modeling. When one of correct qualifications for clay modeling is found, it must then go through processes of washing, screening, filtering, drying and grinding to remove grit, organic matter, foreign substances, and impurities. The resulting clean, finely ground clay is then packed or prepared in several forms for school use.

- Clay for school use falls roughly in three classes: (1) clay flour or moist modeling clay; (2) non-hardening or oil clay; (3) self-hardening clay.

- *Clay Flour or Moist Modeling Clay.* Following the processes of washing, grinding, and screening, a clay which meets school requirements for plasticity and smoothness of texture may be packed in cartons, bags or barrels and shipped in dry form. This is called clay flour or ground clay and water is added at the school to obtain proper modeling consistency. Many schools prefer this clay to come already mixed with water to eliminate all bother of mixing. The factory puts up moist clay in five pound metal cans, one hundred pound tubs and barrels.

- Tiles, animals, bowls, plaques, figurines, etc., modeled from clays of this type harden upon evaporation of water to the con-



"In consideration of its adaptability to the needs of little children, in that its use permits children to begin at their own level and grow in expression, one must agree with a very successful primary teacher who says that clay is one of our very best mediums for the art expression of little children." — "The Beginnings of Art in the Public Schools," by Margaret E. Mathias



sistency of chalk. They may be painted with enamels, tempera, showcard colors, etc., or, if a pottery kiln is available, they may be fired and glazed.

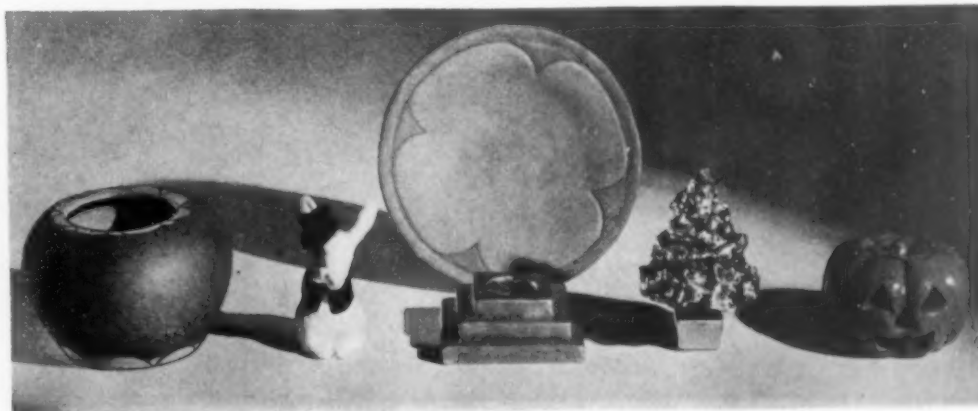
● **Non-hardening or Oil Clay.** To make this type of school clay, oils and coloring materials are added to the clean, finely ground clay. The ingredients are thoroughly mixed by machines. Non-hardening clays are made in about ten bright colors: red, yellow, blue, green, gray, brown, etc. Most of it is packed in one pound cartons consisting of four one-quarter pound pieces individually wrapped. It is also supplied in five-pound packages and one-hundred-pound tubs.

● Non-hardening clays remain plastic indefinitely, and may be used over and over. This type clay has many uses in all grades of school. It is used in the kindergarten because it is clean, odorless, easily shaped, and an unsuccessful object may be destroyed and another modeled immediately of the same clay. In the grades, the different bright colors make it adaptable for modeling scenes representing transportation with automobiles, airplanes, etc., or representing Indian Life with Indians, wigwams, a blue creek, canoes, horses, etc. The making of masks is a popular activity for

the art class. Layers of wet paper strips and paste are applied over the Permoplast Model. When the paper mask is dry, it is removed from the model and painted with tempera.

● **Self-hardening Clays.** Certain chemicals added to ordinary clay will produce a self-hardening modeling material. There are two types of self-hardening clays—the dry, to which water is added, and the moist, which comes ready for instant use. A self-hardening clay is modeled like any moist clay, but when a finished piece is thoroughly dry it becomes almost as hard as kiln-fired ware. Durable and permanent candleholders, ash trays, tiles, pendants, statuettes, book ends, etc., may be decorated with enamels, tempera, easel paints, and bronze. One self-hardening clay, called Mexican Pottery Clay, comes in dry, powdered form and is a rich, terracotta color. Unique and beautiful gifts and keepsakes are made by using the natural color of the clay as a basic color and painting designs with black and white tempera. Sometimes the addition of blue or green as the extra color will give a striking effect. Another self-hardening clay, Marblex, is gray in color and is exceptionally smooth and pliable. This clay is packed ready for use in one- and five-pound cans.

"There is nothing unusual in the fact that small children will eagerly avail themselves of the opportunity to knead a plastic material into what may seem to the adult eye, weird and mystifying forms and that grownups should become completely absorbed in shaping things, which, if not quite as abstract in character, are equally as soul satisfying to their creator."—Charles M. Harder, New York State School of Ceramics



## Three- Dimensional Design with Paper

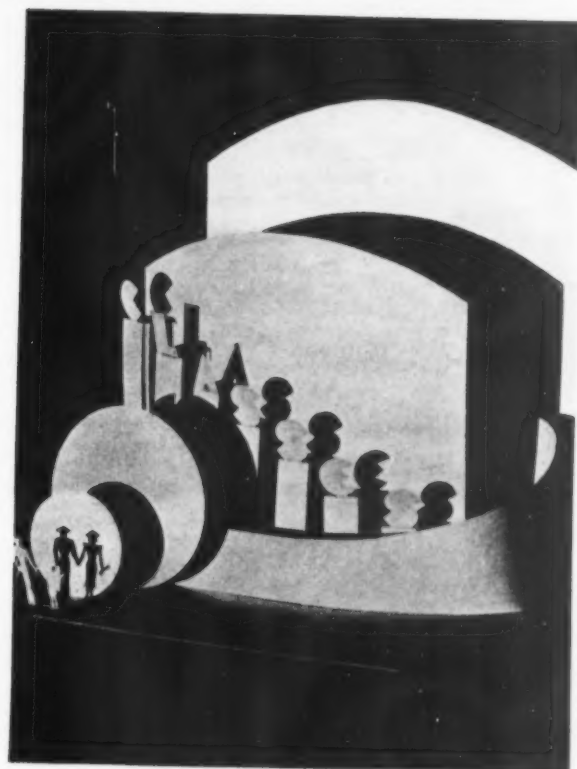
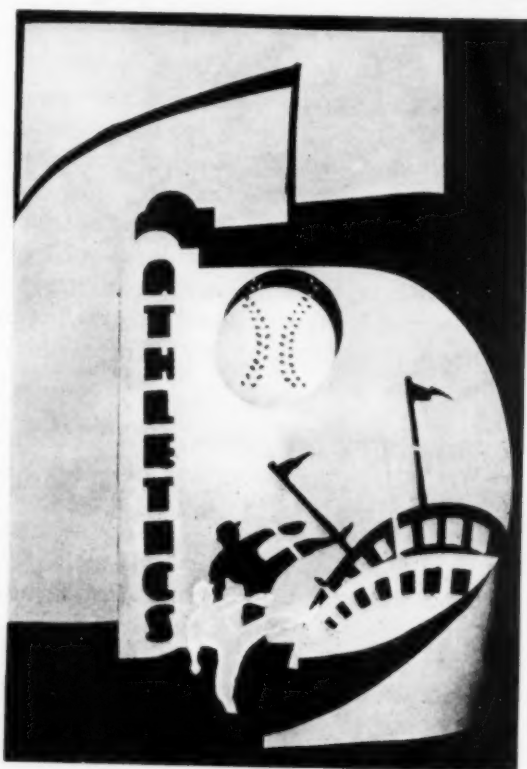


These division sheets were designed and executed by Senior Art students at Roosevelt High School, Minneapolis, under the direction of Mrs. Vivian Lee Catron. They were constructed entirely from cut paper, and had to be designed under the properly placed spotlights. Their effectiveness depends on: (1) The student's idea, design, and construction; (2) proper lighting from correct angle; (3) the right angle when photographed.





Designed by  
Senior Class,  
Roosevelt  
High School,  
Minneapolis,  
Minnesota



## WE BUILD A PERSONALITY

(Continued from page 186)

However, all are experiences, daily contacted, presenting newer problems the student may be interested in solving to his greater appreciation. One simple method employed is a construction of contrasting levels. (A literal "loop-the-loop.") Upon these levels are arranged samples of surfaces of same quality, intermixed with contrasting surfaces, at various levels. As the hand descends and rises, gains and loses speed, experiences one texture at intervals, or contrasts against another, newer combinations of texture quality are created. The student realizes that "a spade is not always a spade," but, that there is such a thing as an illusion, AND, that it is within HIS power to CREATE something new and entirely his own through new combinations of materials. At the same time he comes in closer contact with the things he most likely took for granted and grew unresponsive to.

- The basic aim of the whole procedure is the reacquaintance with materials, their possibilities, and their adaptation to current social AND economic needs . . . whether personal or not. For, as the student understands the "tools of learning" so he applies their use to life. He may start simply with a problem in space arrangement, in his own room, home, or home grounds; perhaps, in time, consider community planning. But, always with the poise resulted from mastery of material. Dewey tells us that: "When nature and society can live in the school-room, when the forms and tools of learning are subordinated to the substance of experience, THEN there shall be opportunity for growth . . . and culture shall be the democratic password . . ."

- "Where we now see only the outward doing and the outward product, there, behind all visible results is the readjustment of mental attitude, the enlarged and sympathetic vision, the sense of growing power, and the willing ability to identify both insight and capacity with the interests of man and the world."<sup>1</sup>

- We find Dewey placing the stress upon the "substance of experience." We place the importance upon the "tools of learning." Experience seems to be secondary. Forgotten seems to be the experience of anticipation of use of the tool, of use of the idea, of its growth even before it "cleaves the earthly space," emerging in a form of created, or creative change. Result in itself, to me, seems unimportant. COMPLETE ORIGINAL EXPERIENCE in art, for the sake of learning to gain greater PLEASURE out of life, and better organization through the understanding of it, should be the aim.

- ORGANIZATION may come quite naturally, and should. In a program such as outlined, where once the interest of the student is stimulated, it follows from one step to another; general organization of materials is the only problem. Organization of procedure should depend upon the student, with necessary

<sup>1</sup>Dewey, "The School and Society"

direction from the instructor. This program enlists the help of not only each room in the school—but the help of each home and parent. A reference file should list the talents of the parents and whatever material is available in each home, of any type, for any kind of information, or exhibition, or technical solution. The information a lot of parents have, talents, and historical data and material, has been rather lightly dismissed. *How are we to gain knowledge of the background of our students when we offer no opportunity for the parental self-expression?* I like to think that a new world of cooperative work may be discovered, at the time we make the parents feel we need THEIR help, we appreciate their talents, that we are not exactly the "know-it-alls" we seem to be.

- Student committees would be appointed, student assistants where needed. In experimenting with a small group—I have encouraged self-direction as much as possible. The "bulletin and research" committee serves as an example of what is possible in work with students. This committee consists of five members and a chairman. Each member is responsible for art news in schools, community and state AS reported in CERTAIN three magazines she or he has access to. The chairman makes and keeps contact with the Art Institute and other art centers—through correspondence, receives the latest "art" news of artistic or commercial (factories) value concerning society directly—or indirectly. This may sound far fetched—but we often underestimate the initiative ability of those whom we term students. At any rate, this committee not only finds and selects the material to be posted weekly to the interests of the school, but in doing this learns arrangement (composition on display boards), arrangement of files, source of information, making, as well, important social contacts with the various centers of work—bringing closer their home, school and community to a desirable unity. Simple and unimportant as it may seem, this committee is in touch with material printed in fifteen magazines, including booklets published by visual education and art museum, etc. Not only that, THE PARENTS are helping us with the search for such art information as they may find. A good start, but the future holds even greater possibilities to be tried. Reenforced by the personal information and interest of the home, our reference file takes on a newer and vital meaning.

### COMMUNITY IMPORTANCE

- The home, background, interests, talents, plans, interweave themselves in and out of this scheme for better living. There are no divisions "cut and dried," pigeon-holing; the individual grows because of the contributions of those in contact with him—his community grows because of HIS growth. The WHOLE society aims at best because of the harmonious function of its parts. Interdependent and thorough. In writing this plan out coldly on paper, it seemed



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11. American Magazine of Art  
Barr Bldg., Washington, D.C.
12. American Modelcraft Co.  
2911 S. LaSalle St., Chicago, Ill.
13. American Pencil Co.  
500 Willow Ave., Hoboken, N. J.
14. American Reedcraft Corp.  
130 Beekman St., New York, N. Y.
15. American Seating Co.  
Ninth and Broadway, Grand Rapids, Mich.
16. American Slide Company  
131 East 23rd St., New York, N. Y.
17. American Type Founders Corp.  
200 Elmora Ave., Elizabeth, N. J.

See page 4-a for Buyer's Directory

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FOR PATRIOTIC SUBJECTS

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21. Art Craft Guild  
157 Summer St., Boston, Mass.
22. Art Craft Studios  
66 Church St., Cambridge, Mass.
23. Art Crayon Co.  
Sargent Bldg., Brooklyn, N. Y.
24. Art Digest  
Hopewell, N. J.
25. Art Films  
69 Bedford St., New York, N. Y.
26. Art Education, Inc.  
33 W. 34th St., New York, N. Y.
27. Art Extension Society  
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29. Augustin, J. I.  
30 Irving Place, New York, N. Y.
30. Austral Sales Corp.  
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See page 4-a for Buyer's Directory

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41. Beseler Company, Chas.  
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42. Bingler Sons, Chas. F.  
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43. Binney & Smith Co.  
41 East 42nd St., New York, N. Y.
44. Blaisdell Pencil Co.  
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P.O. Box 91, Madison, N. J.
46. Boyle Co., A. S.  
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47. Bradley Co., Milton  
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51. Brown & Bros., Arthur  
67 W. 44th St., New York, N. Y.
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354 N. Michigan Ave., Chicago, Ill.
53. Burgess Handicraft Co.  
117 N. Wabash Ave., Chicago, Ill.
54. Caproni Galleries, Inc.  
1914 Washington St., Boston, Mass.
55. Carter's Ink Co., The  
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R.C.A. Bldg., Rockefeller Center, New  
York, N. Y.
57. Central Camera Co.  
228 S. Wabash Ave., Chicago, Ill.
58. Ceramic Atelier  
923 N. LaSalle St., Chicago, Ill.
59. Chicago Wheel & Mfg. Co.  
1101 W. Monroe, Chicago, Ill.
60. Cincinnati Doll Co.  
311 E. 12th St., Cincinnati, Ohio
61. Claycraft Co.  
Columbus, Ohio
62. Cleveland Model & Supply Co.  
1866 W. 57th St., Cleveland, Ohio
63. Colonial Art Co.  
1336 N.W. First St., Oklahoma City,  
Okla.
64. Colonial Yarn Co.  
1231 Cherry St., Philadelphia, Pa.
65. Color Helm Co.  
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66. Columbia Needlework Supply Co.  
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69. Craft Guild  
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See page 4-a for Buyer's Directory

School Arts, February 1941

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7-a



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83. DeVry Corporation,  
1111 Armitage Ave., Chicago, Ill.
84. Diamond Ink & Adhesive Co.  
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720 W. Jackson Blvd., Chicago, Ill.
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218 E. 23rd St., New York, N. Y.
87. Ditto, Inc.  
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88. Dixon Crucible Co., Joseph  
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89. Dixon Co., Wm.  
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93. Friedman, A. I.  
43 W. 47th St., New York, N. Y.
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89 Bickford St., Jamaica Plain, Mass.
95. Keyes & Company  
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98. School Arts Magazine  
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See page 4-a for Buyer's Directory

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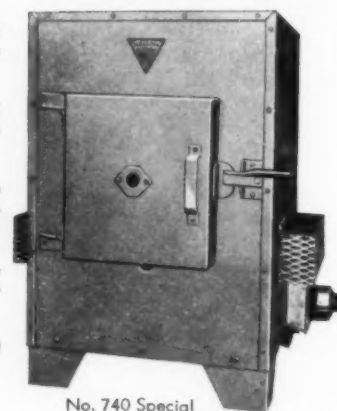
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132. Garden City Educ. Co.  
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135. General Printing Ink Corp.  
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See page 4-a for Buyer's Directory

School Arts, February 1941

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8-b



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148. Haeger Potteries, The  
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149. Hale, Cushman & Flint  
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150. Hale-Haas Corp.  
Eau Claire, Wis.
151. W. A. Hall & Son  
99 Bedford St., Boston, Mass.
152. Hamburg Puppet Guild  
210 Long Ave., Hamburg, N. Y.
153. Hamilton Mfg. Co.  
Two Rivers, Wis.
154. Hammett Co., J. L.  
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155. Handcrafters, The  
1141 W. Brown St., Waupun, Wis.
156. Handicraft, Inc.  
223 W. Huron St., Chicago, Ill.
157. Handicraft Supplies  
33 Pearl St., Springfield, Mass.
158. Harcourt, Brace & Co.  
383 Madison Ave., New York, N. Y.
159. Harper & Bros.  
49 E. 33rd St., New York, N. Y.
160. Da-Lite Screen Co.  
2723 Crawford Ave., Chicago, Ill.
161. Harriman-Welts Products Co.  
200 Summer St., Boston, Mass.
162. Commercial Engraving Publishing Co.  
34 North Ritter Ave., Indianapolis, Ind.
163. Harrison Brush Co.  
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165. Harvey, Fred  
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166. Hattrick Bros.  
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167. Hauser & Reisfeld  
53 Spruce St., New York, N. Y.
168. Hazelle's Marionettes  
822 Broadway, Kansas City, Mo.
169. Herpers, Henry F.  
20 Crawford St., Newark, N. J.
170. Higgins & Co., Inc., Chas. M.  
271 Ninth St., Brooklyn, N. Y.
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172. Hobby Craft, Inc.  
341 N. Pulaski Ave., Chicago, Ill.
173. Holt & Co., Henry  
1 Park Ave., New York, N. Y.
174. Home Foundry Mfg. Co.  
3122 Fifth Ave., Chicago, Ill.
175. Hoover Bros, Inc.  
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See page 4-a for Buyer's Directory  
(Continued on page 11-a)

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quite inadequate to SEPARATELY take under discussion each step in this "abstract" way of art educating. Isolation of the material from the organization, these from the research, and so on, would be possible—however, the fundamental philosophy of the whole scheme might have been lost. That is why, in explaining each part, there had been constant reference to the relationship of the part to other influencing forces about it. The primary aim being improvement of the community towards better social activity, in general; the organization of the home with the school towards a common cause, through desirable co-operation, summarizes the basic goal set by the program.

● IN CONCLUSION much seems to be hoped for, planned for, improved and changed. Through our little experiment we have learned what our plan lacks. This may or may not be due to certain limitations automatically set by inadequate supply of material and equipment. Perhaps, primarily, because in itself the plan deviates from the groove; instead of conforming to the prevalent aim of immediate result, it merely presents a variety of ORIGINAL experiences. For the sake of security in work our experiment, though limited, confirmed the belief that art can be "the guts" in social and economic planning. For, it first up-roots smug ideas about good taste . . . "Good Taste" becomes a vital meaning, not just an intellectual's choice of expression. "Good thinking" becomes the better phrase; backed by the understanding of media, its possibilities, limitations, adaptation, enrichment, application to various situations . . . works take on a more vigorous expression. Art education becomes a laborer, not a "dilettante." We have lain our hands on wood, we have EXPERIENCED it, not merely seen it, in chips, shavers, forms, textures, contrasted against other media, harmonized with still others; the same with cloth, paper and so on . . . We have nothing that looks like a tie rack, or a calendar, or a Van Gogh . . . The photographs accompanying this paper will show . . . but if we study each photograph we can perceive that there was work, and understanding of it, there WAS thinking and initiative, and there was FUN in all this experience. We tried out best with what we had, and plan for a greater future, with the co-operation of all others about us in school and community. One day may come, when schools will realize that the importance of education lies in the "long view" method of educating, not in the production of immediate results. Then, perhaps, "experiments" IN IDEAS will be carried on not only in the art room, but in the science rooms and home rooms, and others, while student self-directing committees will actually assist in the school administration, curriculum and community planning. For with the understanding of the "tools of educa-

tion" their proper use may be explored to unlimited possibilities.

● Our plan may engulf, in itself, experiments of every possible material that life may bring us in contact with. To further understand the underlying philosophy of the pattern nature forms; in today's design we may include even the appreciation of sounds as found in music, as found in repetition of words, as contrasted against other sounds, as combined against color and light, and, endlessly, search and plan, working for the sake of better understanding of things about us and their influence on all we do. Photography breathes the spirit of today—it is a part of us, we use it, it is mechanical, its influence may be felt in affecting our daily work and living, it shall eventually become a part of our "experiment." The MACHINES that drum and dominate, screech and spit speedily created commodity at us, will be subdued someday, through our understanding of them and our planning for them. We hope to grasp the full meaning of man's dependence upon man—through sheer contribution of each individual's talents to the whole—a culmination of skills towards a feeling of completeness and secure achievement, a true standard of values . . . not a matter of "specialization" alone. Perhaps, soon, too, will come the day when our appreciation will enable us to not only see a chair as something to sit in, but, as something designed with understanding, a line in beauty, thought to utility, a combination of textural experiences, adding to our greater pleasure of living. Together, we may find our favorite "cork-tree" to sit under, philosophically reflecting—"good will towards men."

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#### MATERIALS AND ART EXPRESSION

(Continued from page 187)

this need for planning is obvious in order that the material will not be ruined. The need for planning should be revealed by typical circumstances; it cannot be realized by dictated steps.

● How are the children to learn techniques? Children wish to learn art techniques for one of two reasons: to please the teacher or to have a means to more adequate expression of their own ideas. Striving to do what the teacher wants is a desire of doubtful value. The child becomes more dependent instead of more independent. He is lost when he does not receive the praise for which he has worked. On the other hand the desire for

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adequate expression makes him wish for improvement in technique. Until the desire for improvement is there, help in technique proffered by the teacher is largely resisted by the children.

● A realization of the art process will help teachers to see that the material is not being wasted. Recognition of the limited experience and motor skill will increase the teacher's appreciation of the child's efforts. Sensitiveness to art quality will help the teacher to discriminate between the empty products of directed work and the sincere expressions of feeling.

● Finally, in order to get the best from the use of art materials we must have sincere belief in the necessity for materials. The human being must have opportunity for emotional outlet through opportunities to use materials. Language is a convenient and satisfactory means of expression but it is not sufficient to satisfy all human needs. A wide range of available materials provides the opportunity for the variety of expression essential to maintaining emotional balance. Circumstances change and new abilities are developed but the need for materials is present from the beginning of life to the end. The human being craves opportunity to use the powers with which he is endowed.

## COFFEE CANS ACQUIRE DISTINCTION

(Continued from page 193)

according to the worker's choice. A decorative unit in metal was applied to the stained covers and fastened with small brass nails. Carved knobs were a convenient addition to some of the tops.

● The completed article was finally polished with Bon Ami and brushed with clear lacquer to preserve the finish. If time permits further experimentation, other finishes may be secured through the application of acid or heat.

● The project was successful to teacher and students alike. Not only was the creative imagination of the young worker challenged, his inventive ability and craftsmanship stimulated, *but the article produced was so interesting and practical that it was a satisfaction in itself.*

## WE EXPERIMENT WITH FORM AND MATERIALS

(Continued from page 199)

the possibilities of various materials and decided to use metals, wood, and wire.

● Each student made a working sketch in clay, not complete, but giving a general idea of the finished product and its size. The actual working out of the problem was to be done with the materials selected. The students found, of course, that the materials themselves had certain qualities which had to be taken into consideration such as thickness, pliability, color, and texture. In some cases the very characteristics of the metals suggested ideas that had not been included in the original sketch, so they were modified or changed accordingly. The metalcraft shop of the Walker center cooperated in the mechanical problems involved, such as hammering, cutting, shaping, soldering, polishing, annealing, etc. Paper patterns were laid on the metal and transferred by means of a sharp-pointed tool.

● We have included photographs of several of the completed pieces in metal and wood. One, "The Scarf Dancer," was conceived by cutting a rectangular piece of 20-gauge copper, about 18 by 6 inches, utilizing all the metal—that is, none of the pieces were cut away, but bent sharply, rolled, turned or twisted to give the desired effect. The rest of the design consists of various sizes of

rectangles and circles of brass and wood. A heavy grade of sandpaper was pasted over the wooden discs to give contrast in texture and color. The scarf is of thin gauge brass, punched and shaped to simulate a scarf in motion. The movement is further emphasized with wire describing the circular areas.

● The most important feature of "The Toreador" is the use of interlocking circles of wood to describe the arms and the edge of the cape. "The Lady with the Copper Skirt" is made of a heavy gauge brass, which lent itself better to hammering and simpler treatment. Its main interest lies in its suitable treatment of the heavy metals, and the contrast gained by the use of the two colors.

● All these pieces were done in a light-hearted manner, the thrill of experiment providing the enthusiasm for carrying them through to completion. They were purposely kept flexible, so that the students would not become discouraged if things did not work out as originally planned. A great deal of the work and ingenuity in carrying out the ideas may not be revealed by the mere photographs.

● We felt that it would be advisable for the students to be familiar with the process of plaster casting. Therefore, as soon as several suitable clay pieces were completed, the class was given a lesson in casting, learning its possibilities and limitations. Plaster, treated as such, has a definite place, but loses value when decorated to give the appearance of everything from wood to bronze. We prefer to work with the actual materials, learning their properties, textures, and the way in which they may be combined.

● There is another method of casting which we will use when we have pieces which warrant their permanency. This is called cast or artificial stone. It consists of one of the many varieties of cement with stone, granite or marble chips mixed in. The chips can be of different sizes, and color may also be introduced. Certain colors are affected by the acid and lime, and it is necessary to select those which can withstand the mixture. Cast stone produces work as enduring as stone or granite; it can also be polished by using acid and abrasive stone, or it can be given a rough stone surface by going over it with a roughing tool. A plaster mold is made of the clay model and the mixture is poured into the mold and allowed to set. Anything cast in this medium should be kept simple, and in the block.

● In summing up, we feel that the success of our experiments is due in a great measure to the fact that we are not committed to turn out professional artists, but encouraged to create new ideas and work with new mediums. Aside from the enjoyment derived from creating, there is a resulting stimulation to study and enjoy sculpture. Several students were encouraged to set up small studios of their own for leisure time occupation.

● The material itself, however, is merely a means to an end—the idea is of course the important thing. As a student progresses with the actual working with the materials and masters the handling of them, he may then make the important departure of projecting himself into his work, thus breathing the breath of life into what would otherwise be merely an interesting arrangement of forms.

## A NEW PLASTIC

(Continued from page 204)

● It is also highly desirable to carve a block or slab of the cast material before it has been allowed to dry. From thirty to forty-five minutes should be sufficient hardening time if the mold is well greased. A mixture of one cup of kerosene to two tablespoons of stearic acid is a splendid separative. This mixture must be put into a container and heated to the point where it becomes transparent. If it is reheated more than once, add a few more drops of kerosene per cup. If the piece to be carved takes a length of time it is desirable to wet it down. Cement becomes too hard to carve with ease after the second or third day. Any common plastic or wood carving tools may be used. Even a paring knife from the kitchen is a good tool.



● The general treatment of the mold in preparation and the reinforcements for the cast are the same as used in ordinary cases.

● This material is suitable in cases where the lightness of weight and natural color can be used to advantage. Interior and exterior reliefs can be cast in a modeled mold or carved directly of cement or plaster. They may have colored sections or plain. A section could be cut out of one mixture and another mixture poured into the cavity. Thin sheets of it can be tacked onto a wooden or metal background without the fear of cracking.

● Best of all, the teacher and pupil can have an infinite amount of fun by experimenting with it, as it is easily workable for all ages, and the results pleasing in themselves as examples of freedom in modeling or sculpturing.

## PAPER CUTTING MURAL

(Continued from page 211)

come in and show his bag, shoes, etc. It's surprising how easily you can give these children a desire to make something. Some of the more simple tasks such as making ladders, post boxes, etc., were given to those who wanted to help yet had no ideas of their own that they wanted to carry out.

● The children were permitted to let their imaginations have full play as far as possible. With the comments of approval and suggestions for bettering, the children helped each other gain a goal of more perfect work.

● The peak of enthusiasm was reached when the children, with eyes sparkling with joy and satisfaction, brought up their finished product, their own addition to the room project, and together they decided in their informal way the best placement for each article. Surprising remarks were brought up by children who generally say little or nothing in the class experiences, which called for changes on the part of contributions and placements. For example, one child looked at the schoolhouse picture and said, "The schoolhouse would look much nicer and it would seem more real if we had some boys and girls around it." So several offered to help make some children. This gave an opportunity to discuss a little about size and proportion.

● Nothing has ever given the children such a thrill and real enjoyment from a finished production. When I was ready to take it down, they showed signs of displeasure and wanted it up longer. It seemed to be such a part of their inner self, they would sit quietly for many minutes just gazing at their own work. One child said very sincerely after such a quiet study of the mural, "Just think, we did it all."

● There has been nothing in our room that has been so worth while—giving opportunities for cooperation, acts of courtesy, development of the backward child, and a big thrill to us all.

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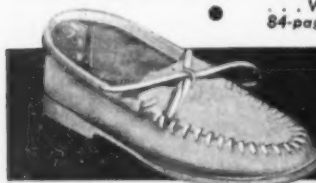
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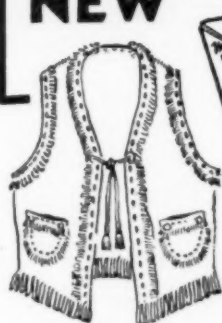


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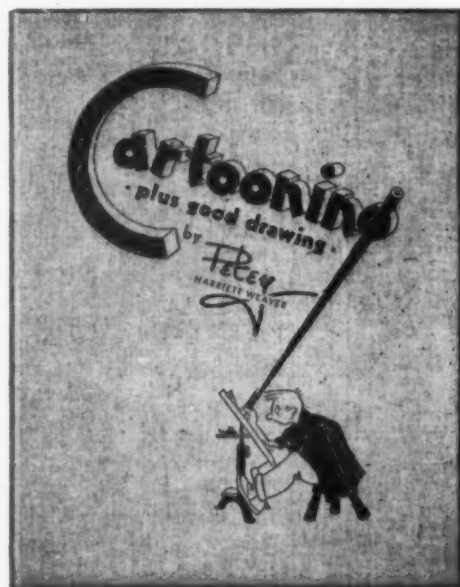
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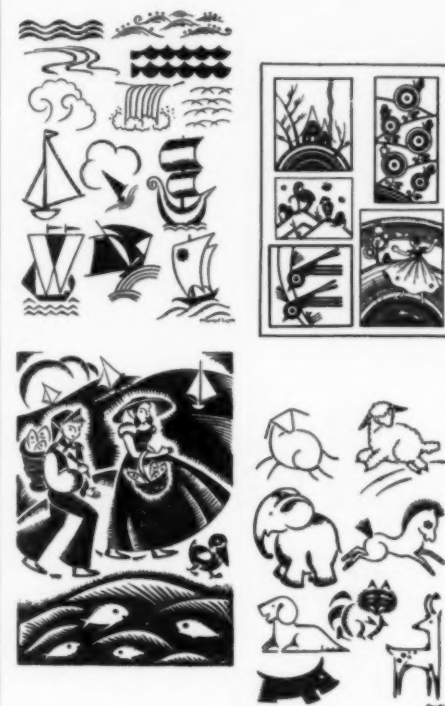
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